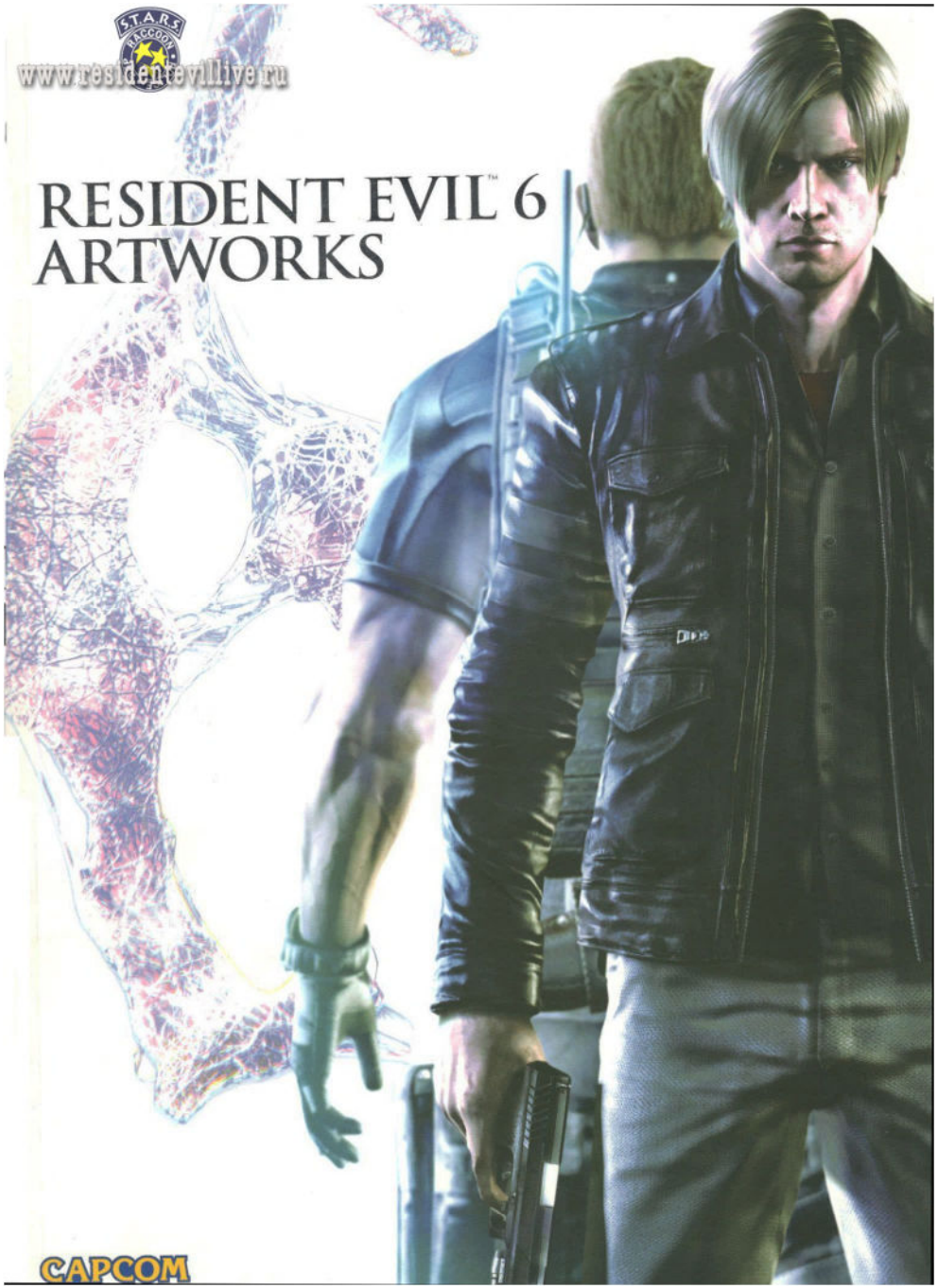
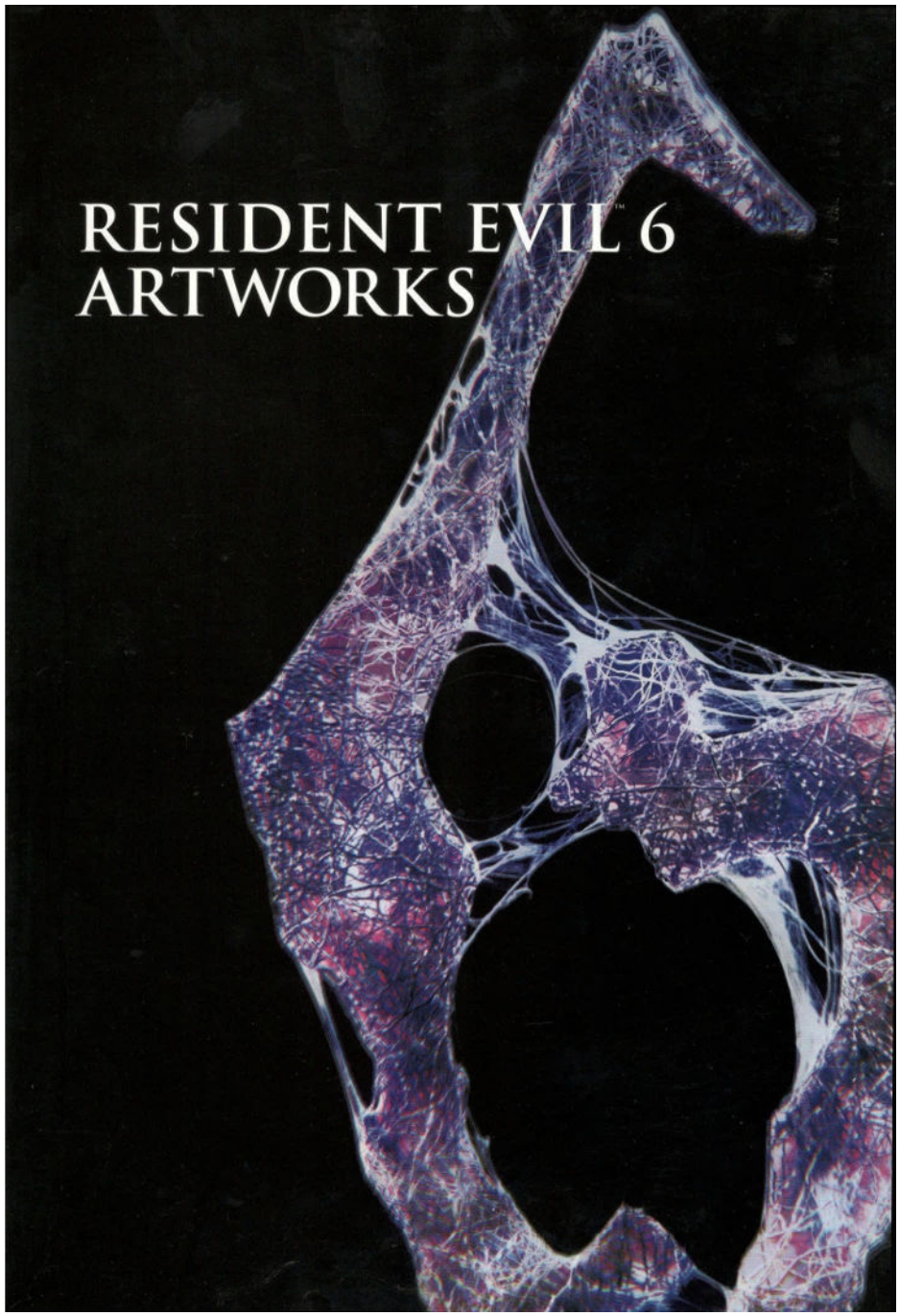
www.resident-evil.live.ru

RESIDENT EVIL 6 ARTWORKS



CAPCOM

RESIDENT EVIL 6 ARTWORKS



RESIDENT EVIL™ 6 ARTWORKS

CONTENTS

KEY VISUALS 004

HUMANS & GADGETS 019

LEON S. KENNEDY 020
EXTRA COSTUME 026
HELENA HARPER 030
EXTRA COSTUME 036
CHRIS REDFIELD 040
EXTRA COSTUME 046
PIERS NIVANS 050
EXTRA COSTUME 058
JAKE MULLER 062
EXTRA COSTUME 068
SHERRY BIRKIN 072
EXTRA COSTUME 078
ADA WONG 082
EXTRA COSTUME 086
SUB CHARACTERS 090
CARLA RADAMES 090
DEREK C. SIMMONS 091
ADAM BENFORD 092
INGRID HUNNIGAN 092
DEBORAH HARPER 093
AGENT 093
FINN MACAULEY 094
BSAA MEMBER 094
WEAPONS 096
WING SHOOTER 097
PICADOR 098
NINE-OH-NINE 099
TRIPLE SHOT 100
MP-AF 101
SHOTGUN 102
ASSAULT SHOTGUN 103
ASSAULT RIFLE ST 104
ASSAULT RIFLE BC 105
SNIPER RIFLE 106
SEMI-AUTOMATIC SNIPER RIFLE 107
ANTI-MATERIEL RIFLE 108
ELEPHANT KILLER 109
CROSSBOW 110
STUN ROD 111
HOOKSHOT 112
AB-50 113
LIGHTNING HAWK 113
HYDRA 113
ASSAULT RIFLE RN 113
GRENADE LAUNCHER 114
ROCKET LAUNCHER 114
SURVIVAL KNIFE 114
COMBAT KNIFE 114
HAND GRENADES 115
REMOTE BOMB 115
VEHICLES & ITEMS 116
ATTACK CHOPPERS 116
MILITARY CAR 116
SNOWMOBILE 116
VTOL AIRCRAFT 117
MOTORCYCLE 117
DIVING SUIT 117
ITEMS 118
SKILL POINTS 120
DOG TAGS 122
GADGETS 124
EMBLEMS 126

About the Creator's Comments

The art in this book is featured alongside comments from the Resident Evil 6 team members responsible for their particular designs. Team members and their positions are listed below. The names that are displayed along with the comments next to each piece of art are listed in brackets.

Yuichi Akimoto [Akimoto]	Graphic Development Office No. 1: Weapons Supervisor
Tsutomu Kawade [Kawade]	Graphic Development Office No. 1: Character Modeling Supervisor
Yuya Kuroyabu [Kuroyabu]	Graphic Development Office No. 1: Creature Modeling Supervisor
Keiji Nakaoka [K. Nakaoka]	Graphic Development Office No. 1: Extra Costume Supervisor
Hiroshi Nakaoka [H. Nakaoka]	Graphic Development Office No. 1: Creature Design Supervisor
Tadashi Noyama [Noyama]	Graphic Development Office No. 1: Extra Costume Supervisor
Makoto Fukui [Fukui]	Graphic Development Office No. 1: General Modeling Supervisor
Yosuke Yamagata [Yamagata]	Graphic Development Office No. 1: Character Design/ Modeling Supervisor
Tomonori Takano [Takano]	Graphic Development Office No. 2: General Creature Design/ Writing Supervisor
Toshihiko Tsuda [Tsuda]	Graphic Development Office No. 2: Backgrounds Supervisor
Tomohiro Fujimoto [Fujimoto]	Graphic Development Office No. 2: Background Design Supervisor
Seiichi Terazono [Terazono]	Graphic Development Office No. 3: Background Design Supervisor
Tatsuya Wada [Wada]	Graphic Development Office No. 5: UI/Item Supervisor

CREATURES 127

ZOMBIES 128
ZOMBIE 128
ZOMBIE DOG C 132
BURIAL ZOMBIE 133
SHRIEKER 134
WHOPPER 136
BLOODSHOT 139
J'AVO 142
J'AVO (EASTERN EUROPE) 142
J'AVO (CHINA) 146
NEO-UMBRELLA J'AVO 148
J'AVO (MUTATIONS) 152
GLAVA-SLUZ 152
GLAVA-SMECH 154
GLAVA-BEGUNATS 155
GLAVA-DIM 156
TELO-KRLJUSHT 158
TELO-EKSPLOZIJA 159
TELO-MAGLA 160
RUKA-KHVATANJE 161
RUKA-SRP 162
RUKA-BEDEM 164
NOGA-LET 166
NOGA-OKLOP 167
NOGA-TRCHANJE 168
NOGA-SKAKANJE 169
EARLY MUTATION DRAFTS 170
CHRYSALID 172
COMPLETE MUTATIONS 176
NAPAD 176
STRELATS 179
MESETS 182
GNEZDO 185
LEPOTITSA 188
OGROMAN 190
RASKLAPANJE 194
UBISTVO 200
BRZAK 203
ILUZIJA 206
DEBORAH HARPER (MUTATION) 210
DEREK C. SIMMONS (MUTATION) 218
HAOS 226
USTANAK 234
CARLA SPORES 240

ENVIRONMENTS 245

IVY UNIVERSITY 246
SUBWAY 247
TALL OAKS TOWN 247
TALL OAKS CATHEDRAL 248
UNDERGROUND LAB 250
PRIMITIVE ALTAR 251
CATACOMBS 251
CAVERN 252
EASTERN EUROPE 254
RESEARCH FACILITY 255
SUBMARINE 258
CHINA 260
QUAD TOWER 262
AIRCRAFT CARRIER 268
UNDERWATER FACILITY 268

CREATOR'S COMMENT

For the visuals on the cover and in the Contents pages, I was told to do whatever I wanted. I ended up with a composition that had the necessary coolness, showing the relationship between Leon and Chris. [Terazono]

CREATOR'S COMMENT

They wanted a shot with Leon and Chris pointing guns at each other for the announcement at Captivate (a private event held by Capcom); that's what I was told, so I came up with this. The composition is based on a movie scene, but for more of an impact, I decided on a low angle to stir things up. Incidentally, the green building you can see over Chris's right shoulder is the Quad Tower. In actuality, you can't see it from this location, but I snuck it in there as a little joke. [Takano]

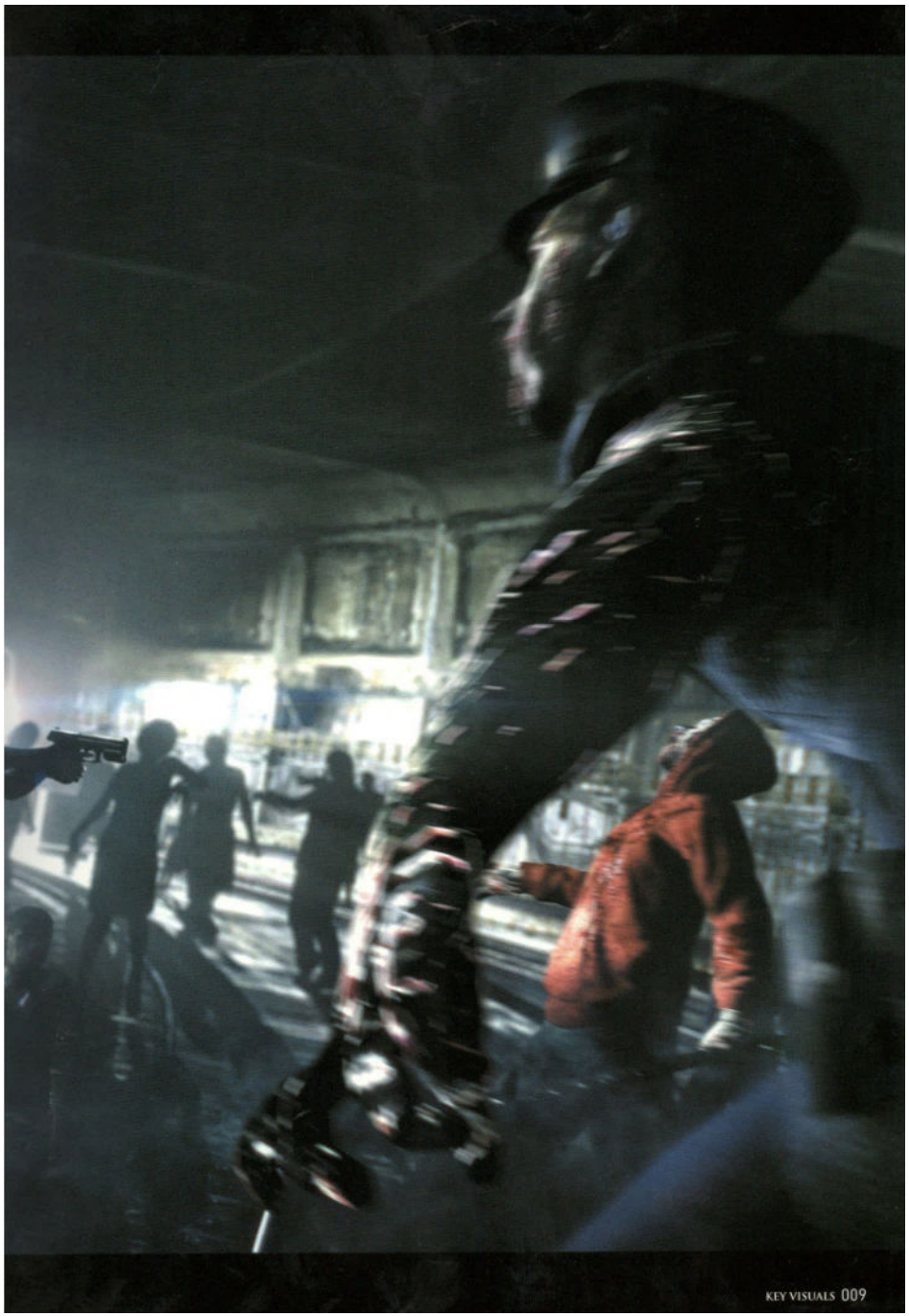
CREATOR'S COMMENT

This piece was used for the initial announcement. Since it was the first visual, we worked to incorporate Leon and the blue that is his color, with the key phrase "Leon is the central character". With our other key phrase "the zombies are active", rather than showing the zombies just as they are, we tried to express something foreboding with just the hand, just the movement of the fingers. Incidentally, this hand was composed using a photograph of an actual hand.

www.residentevillive.ru

CREATOR'S COMMENT

This visual was created as an advertisement for displaying in magazines and at train stations. With the concept of a crowd of zombies, we were looking to show the nimble movements of the zombies in this game and the rhythm of their movement in a still image. We then placed the light from a train in the center, and set Leon as though he were popping up out of the background. This piece took about three weeks or so to do. [Terazono]

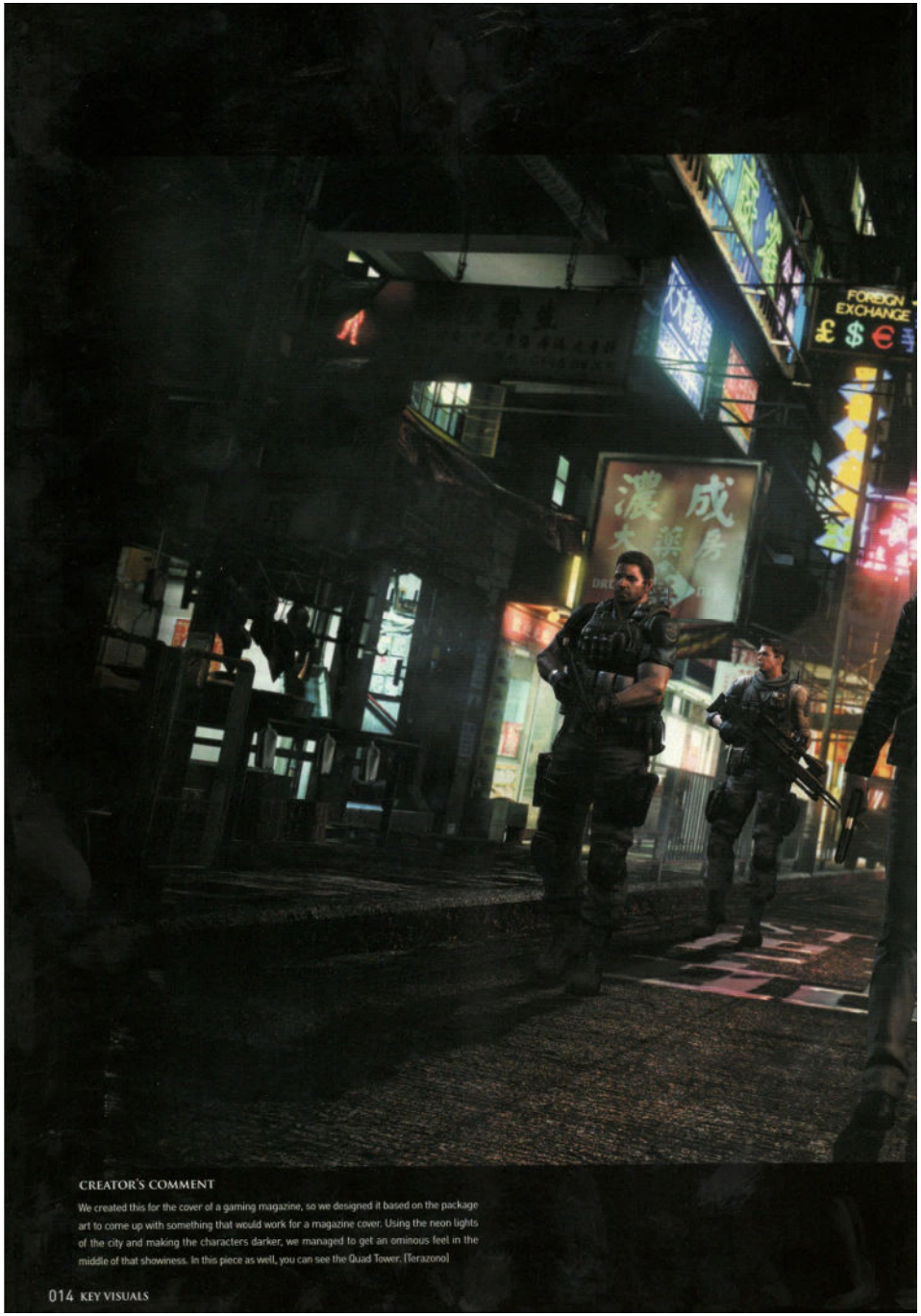


CREATOR'S COMMENT

This is another visual used for advertising; I drew a crossover between Chris and Jake. I used differences in ground levels, and produced a piece that places emphasis on the game's concept. To really bring out the differences in the levels, I enhanced the vertical directionality with the helicopter light, the smoke, and the blood dripping from the J'ave. (Terazono)
There are also scenes in the game where several mutations appear at the same time, so I'm personally delighted that we could produce a visual like this. (Takano)

CREATOR'S COMMENT

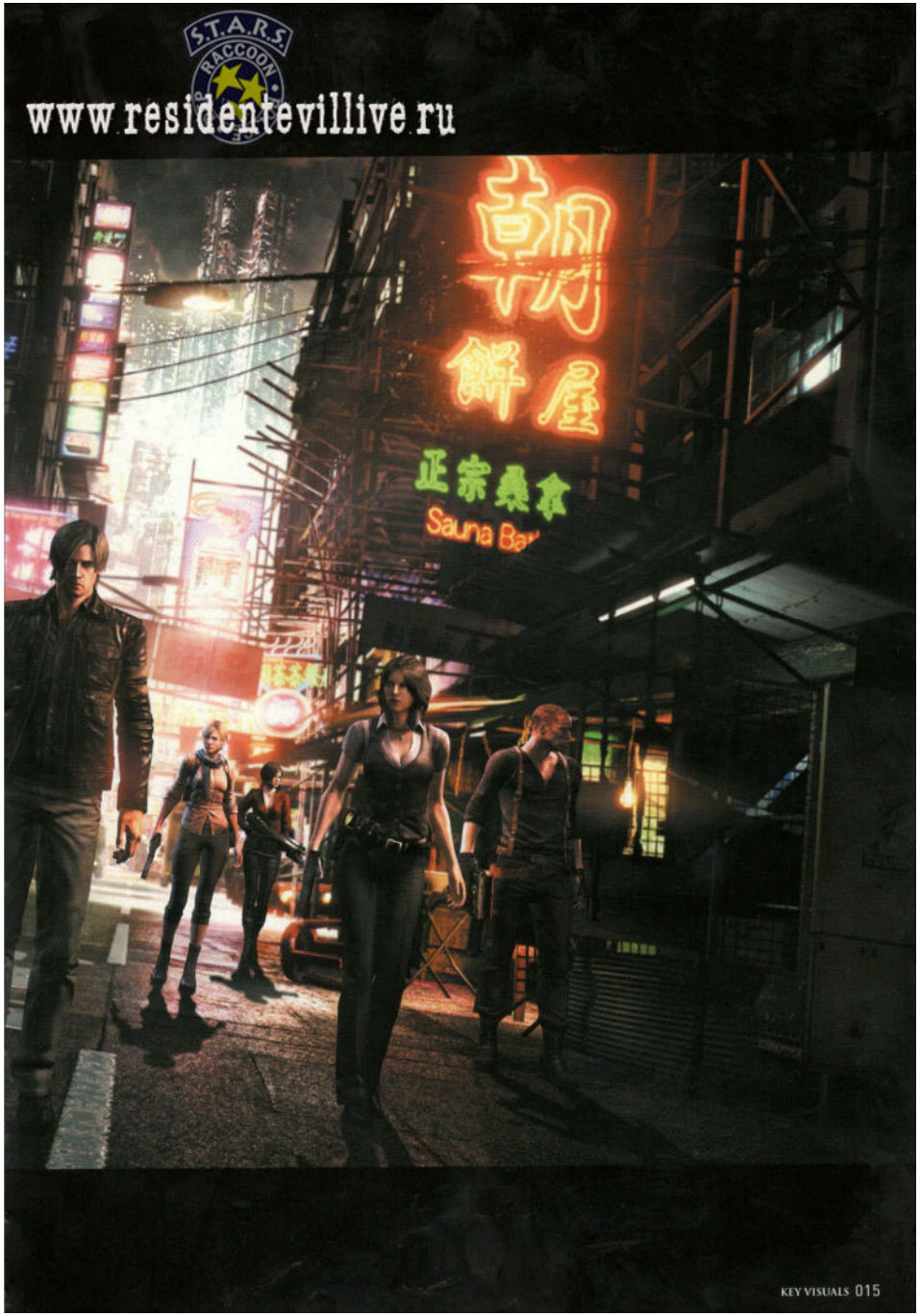
This visual was for an advertisement used when we got closer to the release date. The most important thing to show here was the scene of how overpowering and fast Ustanak is: we were aiming for a picture that looked like we took a frame from a video. To get that look, we gave it everything we had. Showing Ustanak's upper body way into the front, and put Jake in a position like that is the moment he loses his balance and looks back. Terrorist!



CREATOR'S COMMENT

We created this for the cover of a gaming magazine, so we designed it based on the package art to come up with something that would work for a magazine cover. Using the neon lights of the city and making the characters darker, we managed to get an ominous feel in the middle of that showiness. In this piece as well, you can see the Quad Tower. (Terazono)

www.residentevillive.ru



CREATOR'S COMMENT

This is also a visual for a gaming magazine cover. It's not in the actual game, but we drew Leon and Jake fighting together in the water area. The two main points to take away about this piece are how we tried to close the distance by having Leon's gaze turned to the reader, and how we used blue, orange, and red for a real punch. (Terazono)

CREATOR'S COMMENT

These two pieces are visuals to introduce the downloadable content. The top is "Survivors", where the protagonists fight each other, and to depict situations that aren't in the main game, we thought about which combinations it would be interesting to have them fight in and what weapons they might use. The bottom one is a visual for "Predator Mode", where you fight while split up into the roles of Ustanak and the protagonist. Here we brought the main character, Ustanak, into the foreground. (Terazono)

CREATOR'S COMMENT

These visuals introduced the downloadable content "Onslaught Mode", with the two images forming one set. Since this is a battle mode where they both take down creatures, we thought it would be fun to contrast Ada and Carla, with their deep connection to each other. And because their clothes are blue and red, there's already some visual contrast there, so this was pretty easy to do. (Terazono)

www residentevillive ru

HUMANS & GADGETS

LEON S. KENNEDY

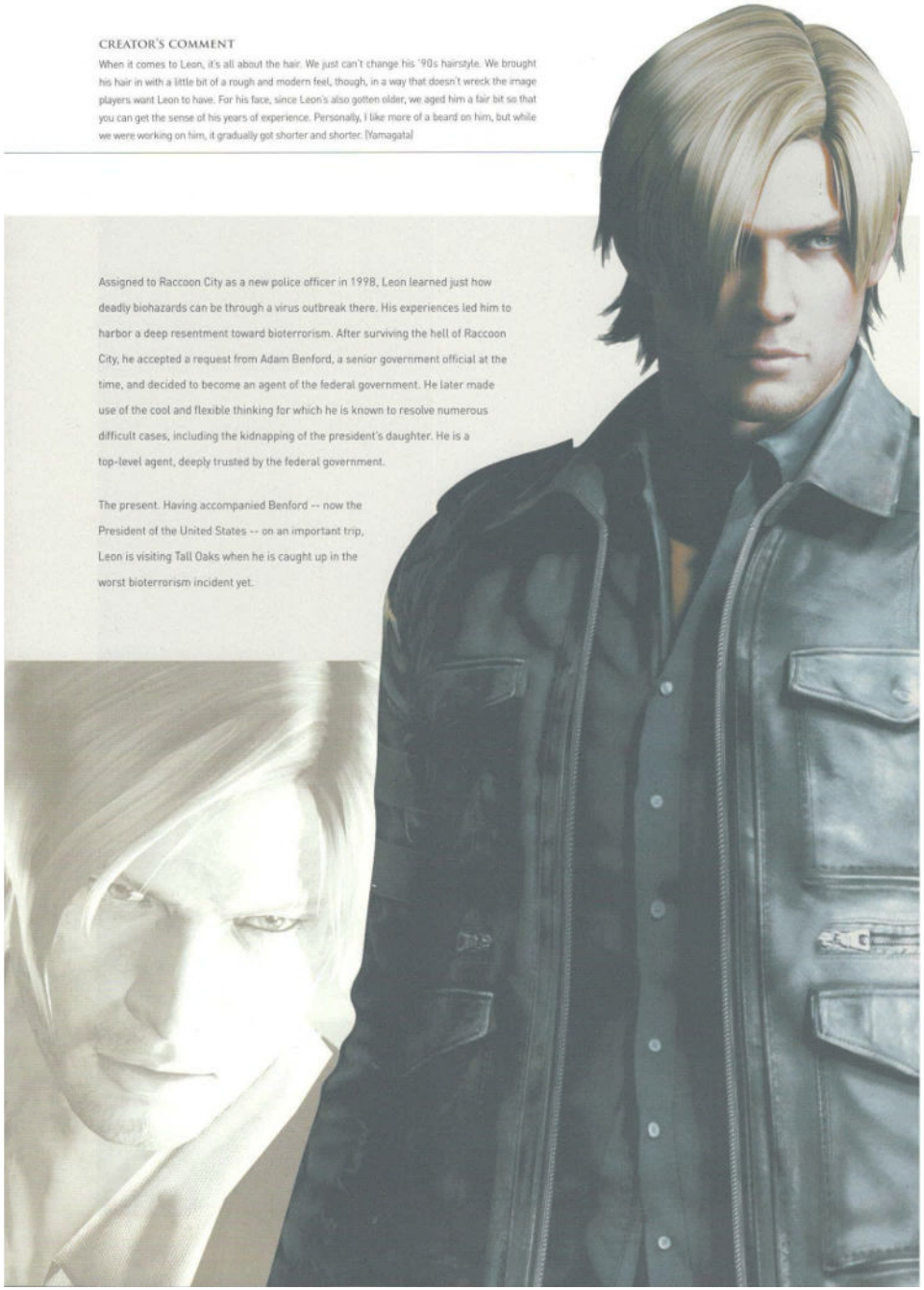
PERSONAL DATA
AGE : 36
HEIGHT : 180 CM
WEIGHT : 75 KG
OCCUPATION :
DSO AGENT

CREATOR'S COMMENT

When it comes to Leon, it's all about the hair. We just can't change his '90s hairstyle. We brought his hair in with a little bit of a rough and modern feel, though, in a way that doesn't wreck the image players want Leon to have. For his face, since Leon's also gotten older, we aged him a fair bit so that you can get the sense of his years of experience. Personally, I like more of a beard on him, but while we were working on him, it gradually got shorter and shorter. [Yamagata]

Assigned to Raccoon City as a new police officer in 1998, Leon learned just how deadly biohazards can be through a virus outbreak there. His experiences led him to harbor a deep resentment toward bioterrorism. After surviving the hell of Raccoon City, he accepted a request from Adam Benford, a senior government official at the time, and decided to become an agent of the federal government. He later made use of the cool and flexible thinking for which he is known to resolve numerous difficult cases, including the kidnapping of the president's daughter. He is a top-level agent, deeply trusted by the federal government.

The present. Having accompanied Benford -- now the President of the United States -- on an important trip, Leon is visiting Tall Oaks when he is caught up in the worst bioterrorism incident yet.



CREATOR'S COMMENT

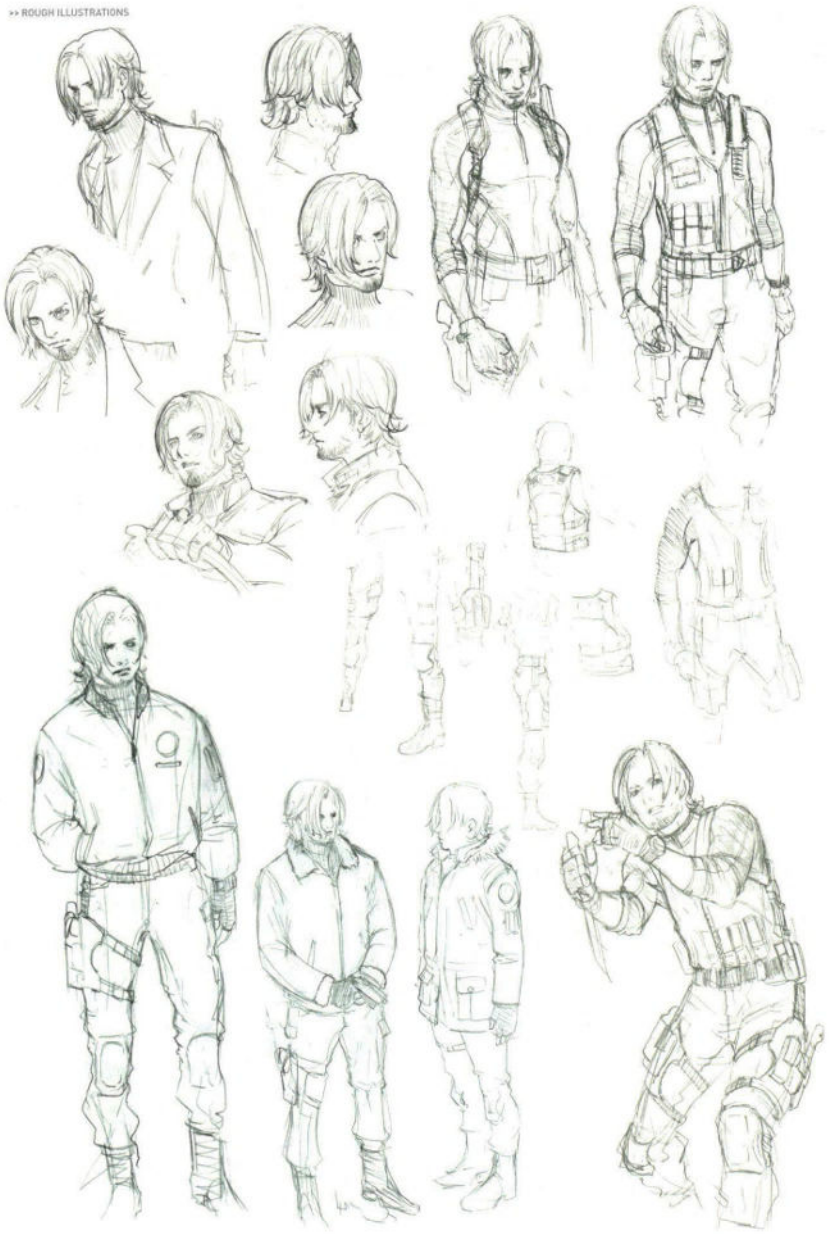
Since the American part starts with him getting involved in an incident, we thought of him being dressed in civilian clothes, but in the end, we went for a solid feel with him in a jacket that was well-received by the development team. (Yamagata)

CREATOR'S COMMENT

For his China design, we decided to go with a kind of fighting style. We focused on stylishness so that there wouldn't be any overlap with how Chris and the others looked, and set him up with body armor and holsters. Underneath, he's wearing shoes, pants, and a shirt, giving him a more grown-up silhouette, and since we wanted to get Leon's key color of blue in there, we went with a blue for his shirt. (Yamagata)

CREATOR'S COMMENT

We came up with some variations for the design of his civilian clothes, putting him in suits and biker jackets. For the design of his battle clothes, rather than something militaristic, we were thinking of clothes that would work for independent investigations. For the scenes where he's moving around in the plane and things, we also prepared rough illustrations of him wearing a jacket over his battle clothes, but we couldn't use so many different looks, so we gave up on that one. [laughs] (Yamagata)



EXTRA COSTUME

www.residentevillive.ru

>> FINAL DRAFT (EXTRA COSTUME)

CREATOR'S COMMENT

Playing around with the design, there was no particular concept. We drew a lot of costume drafts, and this pirate Leon was the favorite in a survey of the development team. Design-wise, I like the crow, but it was a lot of work to get the position and pose just right so that it wouldn't be in the way when he was shooting a gun. Incidentally, pirate Leon has just a bit more of a beard. [K. Nakaoka]

CREATOR'S COMMENT

We also drew some silly costumes, but we were told that we absolutely can't make Leon not cool, so those all got scrapped. Personally, I like the one at the bottom left of page 28 where he's carrying an arms dealer on his back. There were problems with modeling all the joints and things in this one, though, so we had to abandon it. (K. Nakaoka)

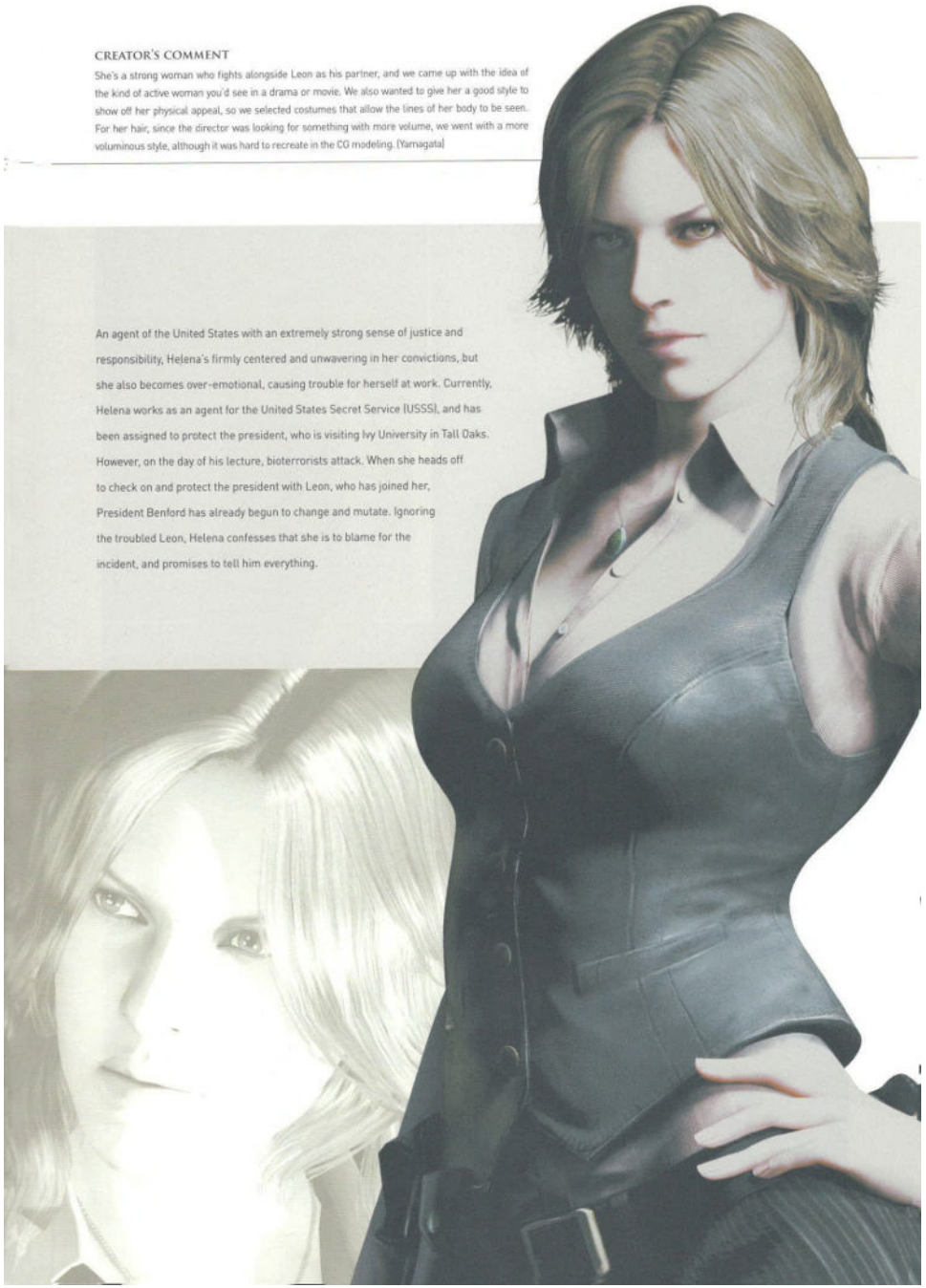
HELENA HARPER

PERSONAL DATA
AGE : 24
HEIGHT : 170 CM
WEIGHT : 53 KG
OCCUPATION :
USSS AGENT

An agent of the United States with an extremely strong sense of justice and responsibility, Helena's firmly centered and unwavering in her convictions, but she also becomes over-emotional, causing trouble for herself at work. Currently, Helena works as an agent for the United States Secret Service (USSS), and has been assigned to protect the president, who is visiting Ivy University in Tall Oaks. However, on the day of his lecture, bioterrorists attack. When she heads off to check on and protect the president with Leon, who has joined her, President Benford has already begun to change and mutate. Ignoring the troubled Leon, Helena confesses that she is to blame for the incident, and promises to tell him everything.

CREATOR'S COMMENT

She's a strong woman who fights alongside Leon as his partner, and we came up with the idea of the kind of active woman you'd see in a drama or movie. We also wanted to give her a good style to show off her physical appeal, so we selected costumes that allow the lines of her body to be seen. For her hair, since the director was looking for something with more volume, we went with a more voluminous style, although it was hard to recreate in the CG modeling. [Yamagata]

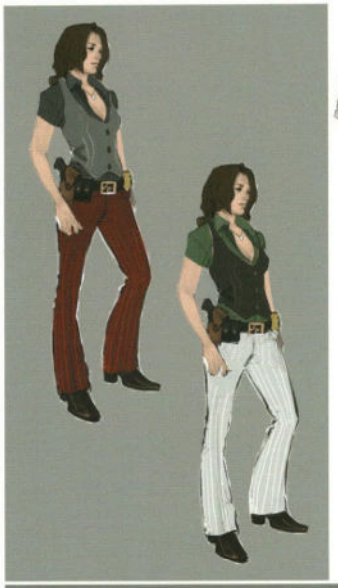


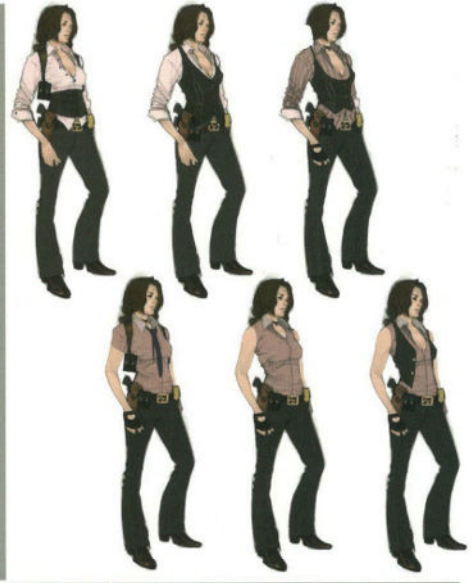
>> FINAL DRAFT

CREATOR'S COMMENT

Because she gets caught up in the action while she's working in America, we had her wear a Secret Service-style suit, but there was opposition to that because it would be hard to bring out her sex appeal in such clothing, and she'd lose individuality as a character. So for the America chapter design, we put her in a blouse and vest as work clothes, and went forward with a design that allowed as much exposure as possible without seeming unnatural. (Yamagata)

>> DESIGN DRAFTS





CREATOR'S COMMENT

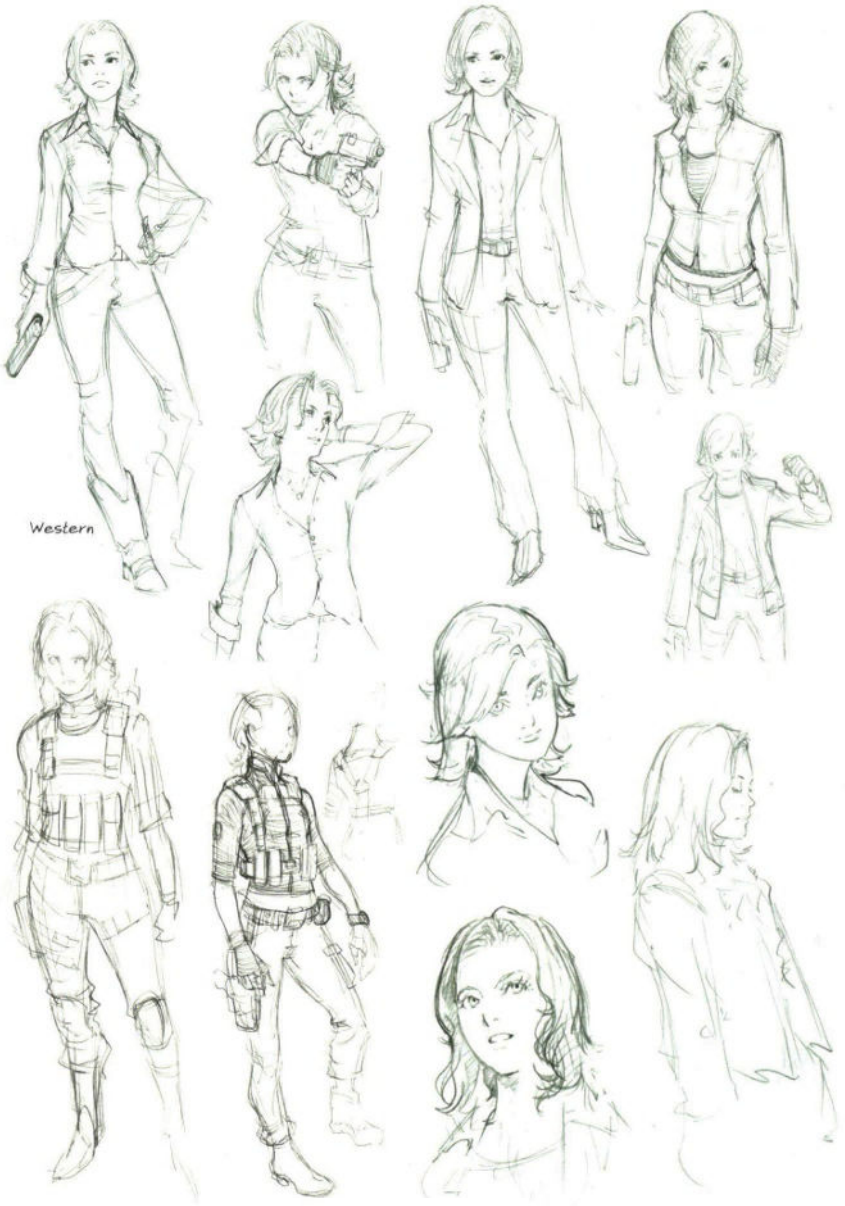
In contrast to the style of her work clothes in the America chapter, we decided on a rough, fighting look for the China part, which you can see on the bottom right side of page 32. After making her chest look bigger, we increased the volume around her hips, and drew her as a physical woman. For the colors, because Leon's concept color is blue, we put some red in for contrast. (Yamagata)

>> ROUGH ILLUSTRATIONS 1

CREATOR'S COMMENT

In the initial designs, the idea was basically to have Helena be young and beautiful, but there have been a lot of women like that in the series in the past, and there was the desire to change her face to have more strength to it. So we went with something more idiosyncratic for her face design, and I think you can see traces of that in the CG. (Yamagata)

>> ROUGH ILLUSTRATIONS 2



EXTRA COSTUME

COLOR VARIATION

CREATOR'S COMMENT

The concept here was an outrageous police officer, for a design that incorporates sex appeal for males with the standard skin between the skirt and the socks, and the garter belt. Giving her a tie even though her chest is bared was to make people feel frustrated, like "Why is that thing in the way!?" (laughs) (Noyama)

CREATOR'S COMMENT

Of all the sexy designs we came up with, I like the iron maiden in the bottom left the most. It's usually closed as if to refuse all contact, but when she flies down from some high place or something, it opens from the force and you can see inside. (laughs) (Nayama)

CHRIS REDFIELD

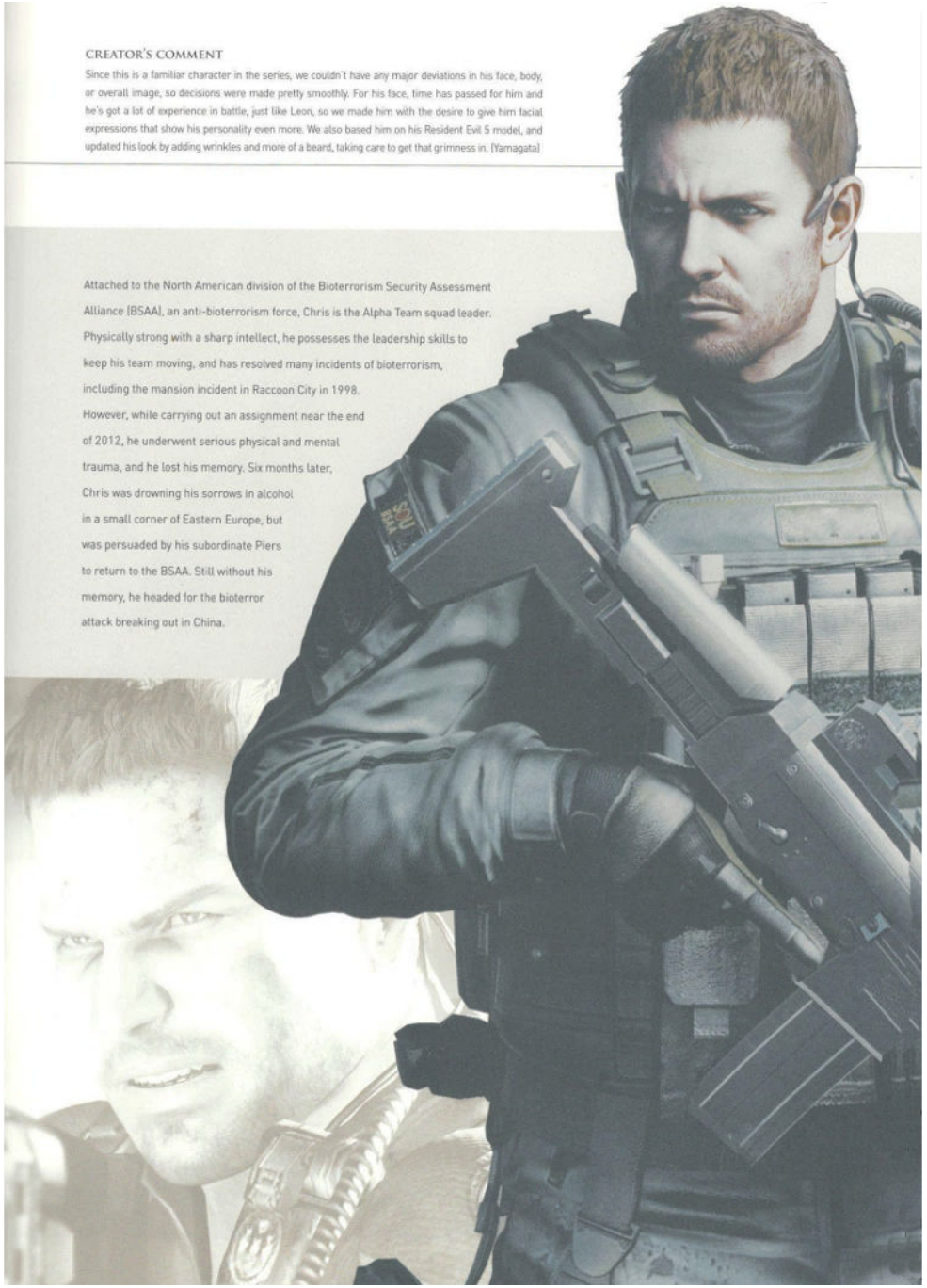
PERSONAL DATA
AGE : 39
HEIGHT : 185 CM
WEIGHT : 100 KG
OCCUPATION :
BSAA LEADER

www.residentevillive.ru

CREATOR'S COMMENT

Since this is a familiar character in the series, we couldn't have any major deviations in his face, body, or overall image, so decisions were made pretty smoothly. For his face, time has passed for him and he's got a lot of experience in battle, just like Leon, so we made him with the desire to give him facial expressions that show his personality even more. We also based him on his Resident Evil 5 model, and updated his look by adding wrinkles and more of a beard, taking care to get that grimness in. (Yamagata)

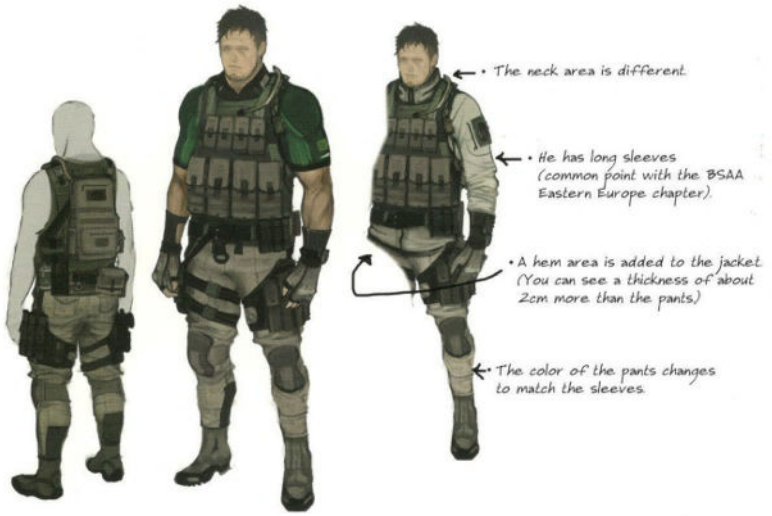
Attached to the North American division of the Bioterrorism Security Assessment Alliance (BSAA), an anti-bioterrorism force, Chris is the Alpha Team squad leader. Physically strong with a sharp intellect, he possesses the leadership skills to keep his team moving, and has resolved many incidents of bioterrorism, including the mansion incident in Raccoon City in 1998. However, while carrying out an assignment near the end of 2012, he underwent serious physical and mental trauma, and he lost his memory. Six months later, Chris was drowning his sorrows in alcohol in a small corner of Eastern Europe, but was persuaded by his subordinate Piers to return to the BSAA. Still without his memory, he headed for the bioterror attack breaking out in China.



>> FINAL DRAFT

CREATOR'S COMMENT

Since Resident Evil 5, Chris' trademark has been his muscular arms, so we were pretty conscious of that. Chris' concept color is green, but to make sure you could see it in the game, we designed his shirt with a bit of a blue-tinted green. (Kawade)


• The neck area is different.
• He has long sleeves (common point with the BSAA Eastern Europe chapter).
• A hem area is added to the jacket. (You can see a thickness of about 2cm more than the pants.)
• The color of the pants changes to match the sleeves.

>> FINAL DRAFT (CIVILIAN CLOTHES)

CREATOR'S COMMENT

In the opening, Chris has lost his memory and run away, and has been hired by a bar as a bodyguard. So we designed his civilian clothes with the idea of a violent man drowning his sorrows in alcohol. (Yamagata)

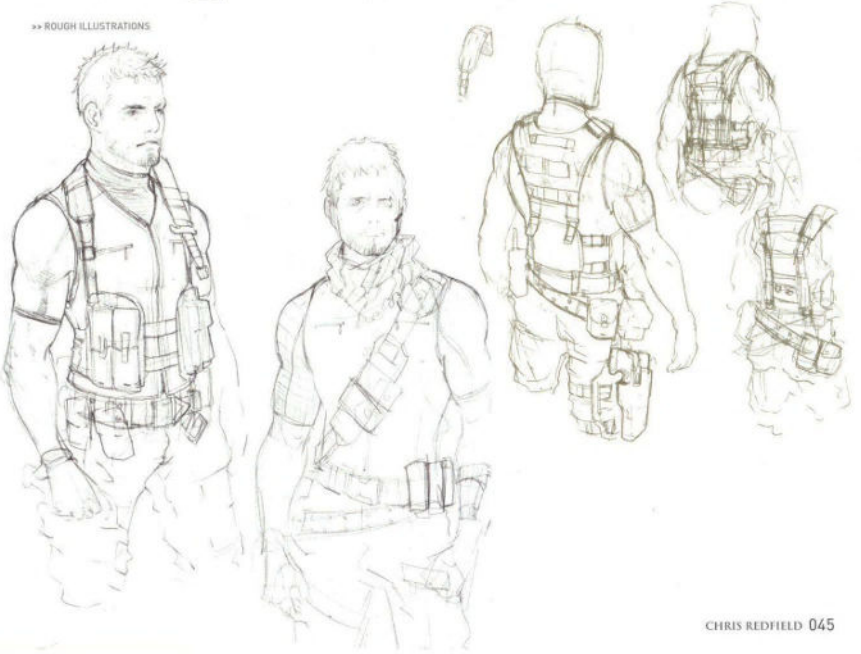
>> CIVILIAN CLOTHES CONCEPT ILLUSTRATION

>> DESIGN DRAFTS

CREATOR'S COMMENT

For his battle clothing, we came up with concepts that had the same rough wildness as his civilian clothing, but in the end, we matched the design up with the other BSAA troops. (Yamagata)

>> ROUGH ILLUSTRATIONS



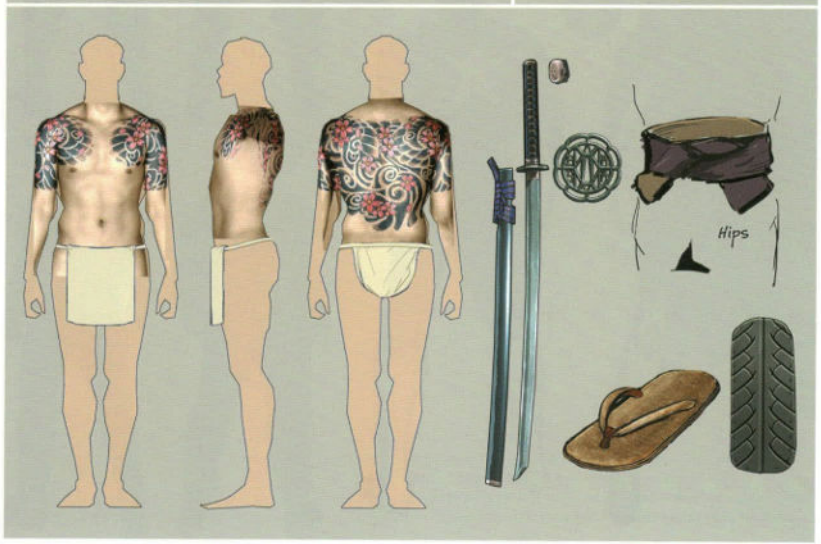
EXTRA COSTUME

>> FINAL DRAFT (EXTRA COSTUME)

CREATOR'S COMMENT

We came up with drafts in a sexy vein showing off a hot, muscular guy, and my favorite is this samurai-style costume. In a survey of the development team, too, this was easily the top pick. It's a casual kimono look, and the way you can get a glimpse of his fundoshi when he opens his legs is very cool. (Noyama)

COLOR VARIATION



CREATOR'S COMMENT

I like the one at the top left wearing the braces; it has a kind of persuasiveness, like, "What else are you going to do with all those muscles?" The American comics-style one at the bottom left of page 48 was one we decided to do since he's the character on all the advertisements as the protagonist, so we made him like a hero, but this one was immediately scrapped... (Noyama)

PIERS NIVANS

www.residentevillive.ru

PERSONAL DATA
AGE : 26
HEIGHT : 178 CM
WEIGHT : 67 KG
OCCUPATION :
BSAA MEMBER

CREATOR'S COMMENT

We came up with the idea of the hot-blooded rookie, like something you'd see in a detective show, but he's a new character and it took awhile for his image to coalesce for us. But once it was decided that he was a sniper, we took the design in a direction that contrasted with the ever-muscular Chris, and it came together nicely. Incidentally, the gun he has is an objective rifle type, which we gave him so that you would see at a glance that this is a character who uses a serious rifle. [Yamagata]

As a member of the North American division of the BSAA, Piers was assigned to the Alpha Team led by Chris. His skill as a sniper, stemming from his exceptional kinetic vision and power of concentration, is unparalleled even within the BSAA. He has a strong sense of responsibility and serious, thoughtful nature, and he is the kind of person who handles people without favoritism, so with Chris, he's someone with a bright future at the BSAA. Piers has a lot of respect and affection for battle-hero Chris, thinking of him as a goal he should aim for himself. After their 2012 assignment, Piers spent six months hunting down the missing Chris, and it was because of Piers' enthusiasm that Chris was convinced to return to the field.

>> FINAL DRAFT

- Sleeve to hand is different (same as BSAA Eastern Europe part).
- A hem area is added to the jacket. (You can see a thickness of about 2cm more than the pants.)
- The color of the pants changes to match the sleeves.

*Piers is thin to start with, so in the Eastern Europe part, the silhouette of his torso and arms might be a little thicker (about 1cm for each).

>> FINAL DRAFT (CIVILIAN CLOTHES)

>> DESIGN DRAFTS

CREATOR'S COMMENT

He's a sniper, so we concentrated his equipment around his legs and hips, and avoided putting anything above his chest to ensure that there wouldn't be anything getting in the way when he laid down. We depicted his face as being young but still having the strength and toughness befitting a next-generation BSAA agent who was able to drag Chris out of his downward spiral. (Yamagata)

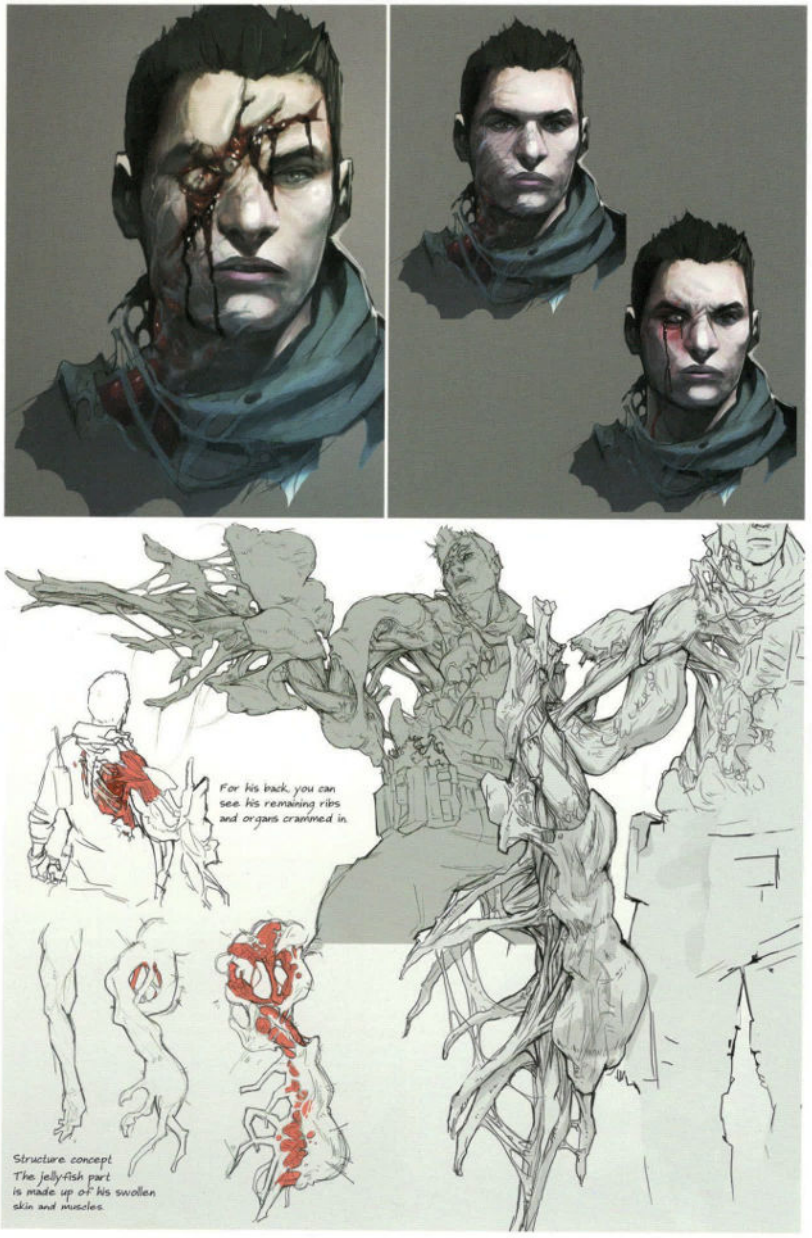
>> FINAL DRAFT (MUTATION)

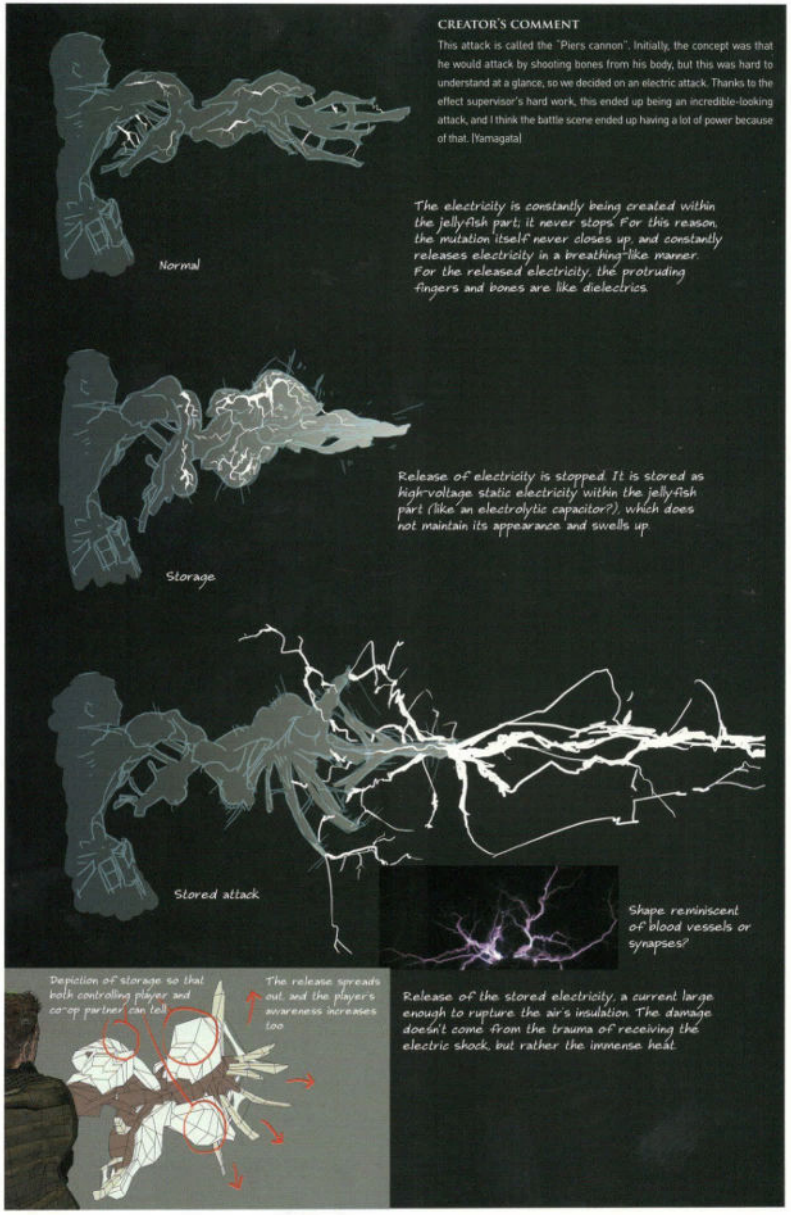
CREATOR'S COMMENT

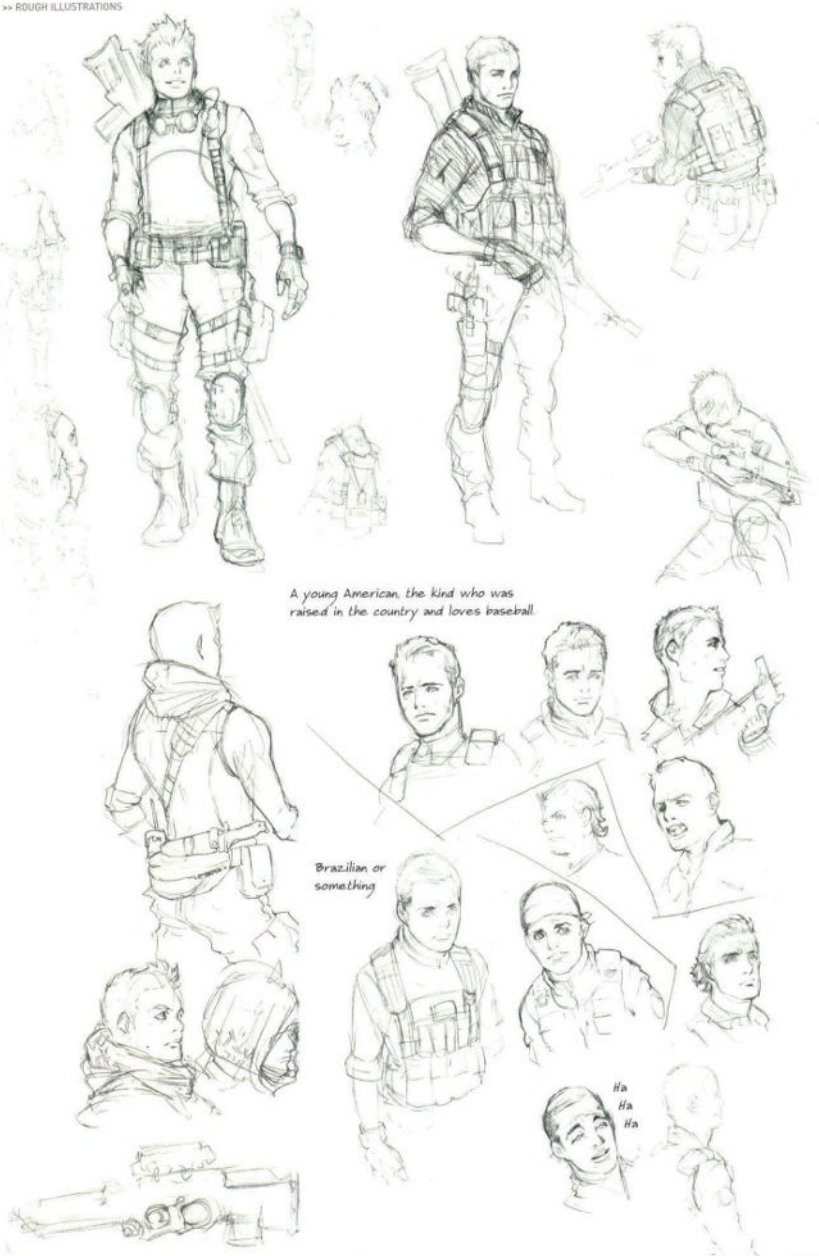
Once he mutates after injecting himself with the C-Virus, he ends up with greater fighting abilities, but we also tried to depict a sense of how he's suffering and in pain at the same time. It's also clear from his animations within the game that he's suffering; that's one point I'd like players to pay attention to. (Yamagata)

www residentevillive ru

>> DETAILS 1 (MUTATION)

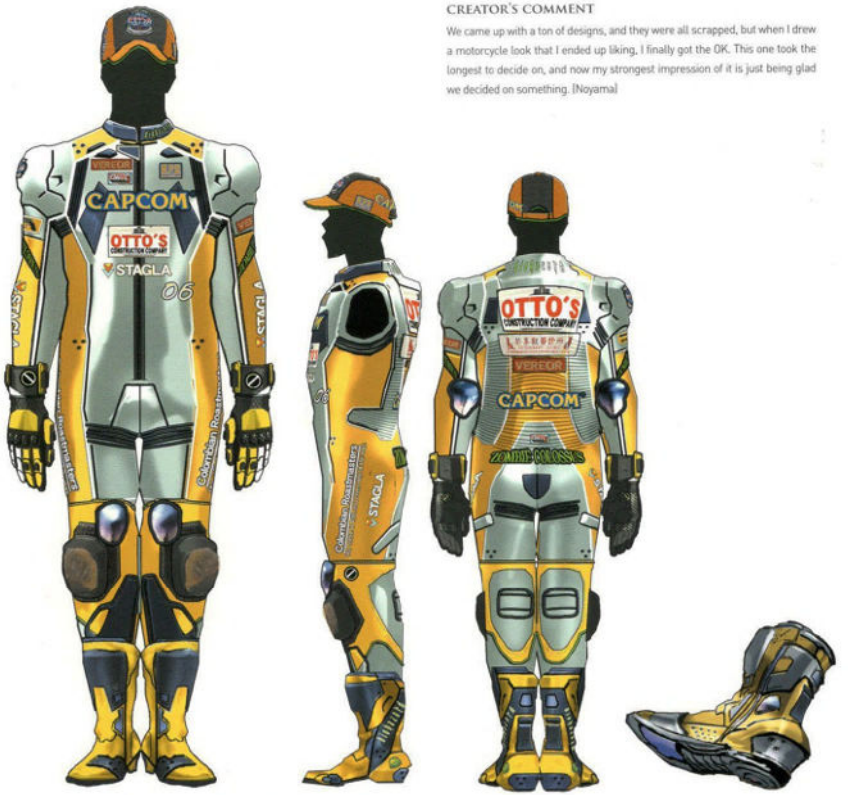

For his back, you can see his remaining ribs and organs crammed in.
Structure concept
The jelly-fish part is made up of his swollen skin and muscles.


CREATOR'S COMMENT
This attack is called the "Piers cannon". Initially, the concept was that he would attack by shooting bones from his body, but this was hard to understand at a glance, so we decided on an electric attack. Thanks to the effect supervisor's hard work, this ended up being an incredible-looking attack, and I think the battle scene ended up having a lot of power because of that. (Yamagata)
Normal
The electricity is constantly being created within the jellyfish part; it never stops. For this reason, the mutation itself never closes up, and constantly releases electricity in a breathing-like manner. For the released electricity, the protruding fingers and bones are like dielectrics.
Storage
Release of electricity is stopped. It is stored as high-voltage static electricity within the jellyfish part (like an electrolytic capacitor?), which does not maintain its appearance and swells up.
Stored attack
Shape reminiscent of blood vessels or synapses?
Depiction of storage so that both controlling player and co-op partner can tell
The release spreads out, and the player's awareness increases too
Release of the stored electricity, a current large enough to rupture the air's insulation. The damage doesn't come from the trauma of receiving the electric shock, but rather the immense heat.


A young American, the kind who was raised in the country and loves baseball.
Brazilian or something
Ha
Ha
Ha

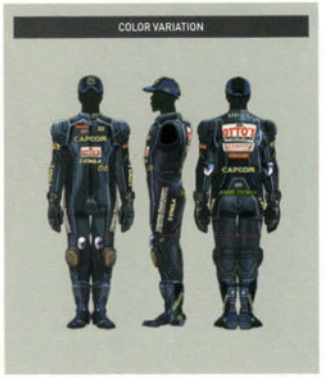
EXTRA COSTUME

>> FINAL DRAFT (EXTRA COSTUME)



CREATOR'S COMMENT

We came up with a ton of designs, and they were all scrapped, but when I drew a motorcycle look that I ended up liking, I finally got the OK. This one took the longest to decide on, and now my strongest impression of it is just being glad we decided on something. (Noyama)



CREATOR'S COMMENT

The design proposal I like most is the spacesuit at the top right of page 60, but I was told that if we went into space, the Resident Evil series would be over, and to please give it up. So I did. [laughs] Also, the one in the middle where he's wearing orange shorts like a boy was the most popular in a survey of the development team, but I think it's actually better that it wasn't chosen. (Noyama)

JAKE MULLER

www.residentevillive.ru

PERSONAL DATA
AGE : 20
HEIGHT : 190 CM
WEIGHT : 80 KG
OCCUPATION : MERCENARY

CREATOR'S COMMENT

Since a lot of characters the player can control are on the side of good, and because we also wanted to make Jake stand out among the many protagonists, we decided to have him walking a little on the bad side of the line. I scoped out a bunch of things with the design supervisor and struggled with his character, but I remember that as soon as the idea came up that a shaved head might be cool, it was decided in an instant, like "That's definitely it!", especially since that would make him a character unlike any other. (Yamagata)

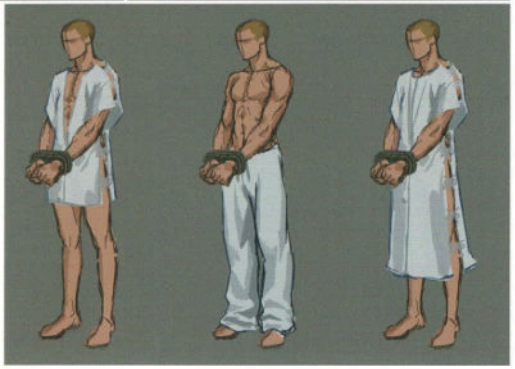
A soldier of fortune belonging to an anti-government organization in the Republic of Edonia, Jake is young but possesses excellent fighting abilities and survival instincts. His rebellious backtalk often causes problems, and when it comes to relationships, he tends to be a loner. Fully convinced and unwavering in his belief that all he needs is money, he has never opened his heart to another person. Jake's father is Albert Wesker, the man who previously tried to plunge the world into chaos through bioterror, and the blood Jake has inherited from his father is resistant to the C-Virus. Because of this, he attracts Neo-Umbrella's attention, and ends up on the run as they try to capture him...

>> FINAL DRAFT

CREATOR'S COMMENT

With him being Wesker's son, we set him up in black. We had intended not to have him with sunglasses since, if he put them on in the main game, too much of Wesker would come out and ruin the twist. But since a lot of people on the development team wanted to put him in sunglasses -- and because we thought it would make a great bit of fanservice -- we decided to have him put them on at a certain part of the story. [Yamagata]

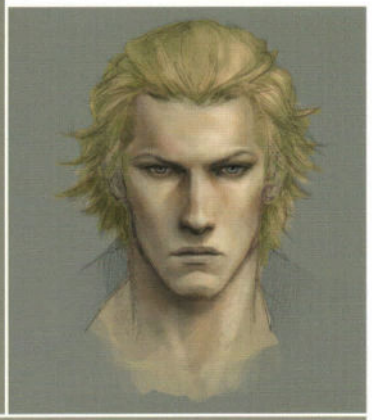
>> DESIGN DRAFTS

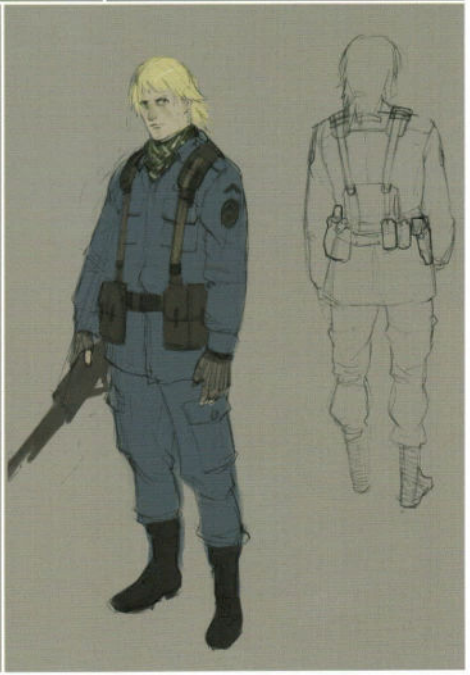


CREATOR'S COMMENT

We were thinking of a style like a fashion model, so we made him taller than Chris. For his clothing, we went with a base of a stylish European coat so that we wouldn't get buried in the mix of samey-looking military-type games, and adjusted things later to have a little bit of that military feel. [Yamagata]

>> INITIAL DESIGN DRAFTS

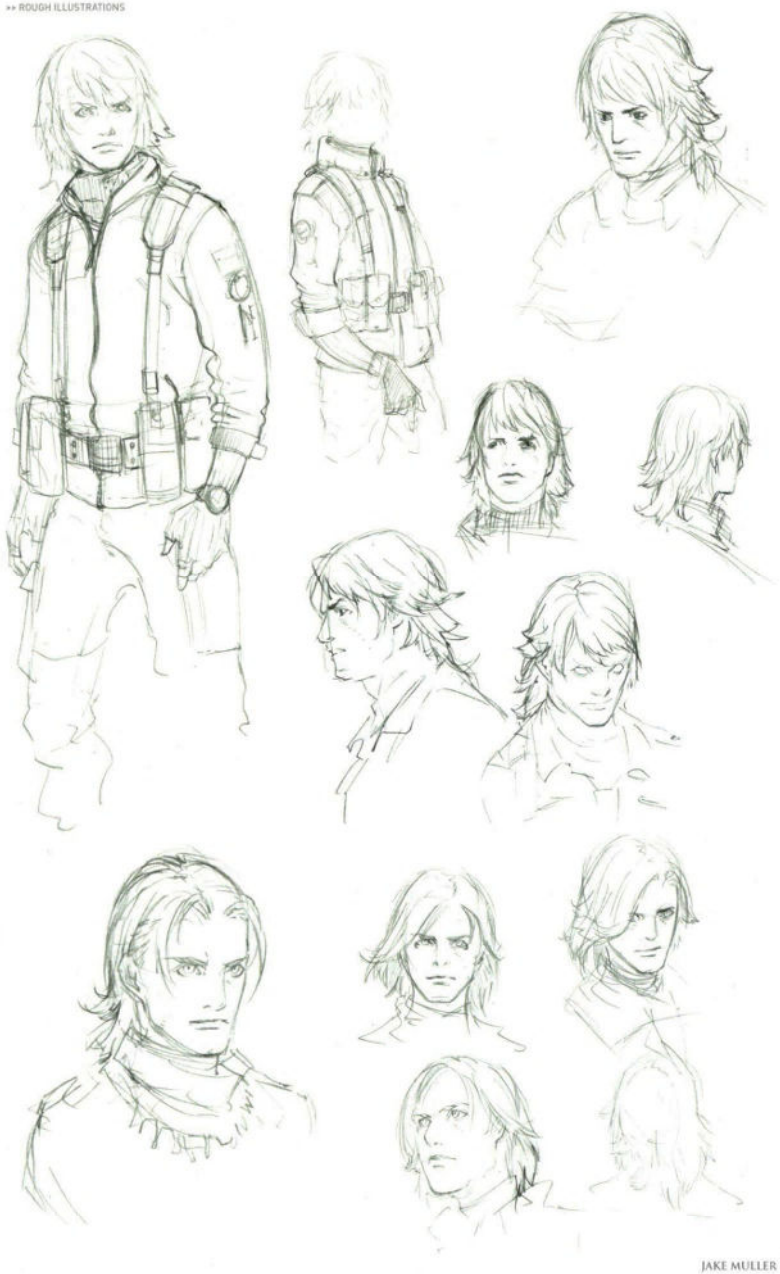




CREATOR'S COMMENT

Rather than having an anti-hero image right from the start, there was a time when we had the idea of him being handsome, with a gentle face and blond hair, and coming from a noble European family. If you compare that with the final draft of when he became a mercenary, there's a kind of weakness you can feel, and he seems like a character who would be on the reluctant side when it came to fighting. (Yamagata)

>> ROUGH ILLUSTRATIONS



EXTRA COSTUME

>> FINAL DRAFT (EXTRA COSTUME)

We're changing the color of the hood fabric.
We're changing the holster to black leather.
The shoulder area and the edge of the pocket are fur. It's a patchwork construction of leopard print and tiger print.
Denim
The tags are so small that you can't really tell what's written on them.
He's wearing a tank top under the down jacket.

CREATOR'S COMMENT

After we came up with ideas that reflected his slightly bad image, the one with the down jacket was selected in the end. We really focused on the texture and feel of the jacket, so that's one thing I'd like players to notice. Incidentally, we designed his necklace with the motif of his initial, "J". (K. Nakaoka)

CREATOR'S COMMENT

Since he's a character who's good at hand-to-hand fighting, we came up with boxer-style designs and things where he had iron balls on his hands. Of these designs, I like the iron ball one above, but I did that design thinking it would be scrapped because he wouldn't be able to swing that iron around. (laughs) I also like the one where he's holding the memorial photo of Wesker above, but that one lost in the popular vote among the development team, so it was scrapped. (K. Nakaoka)

SHERRY BIRKIN

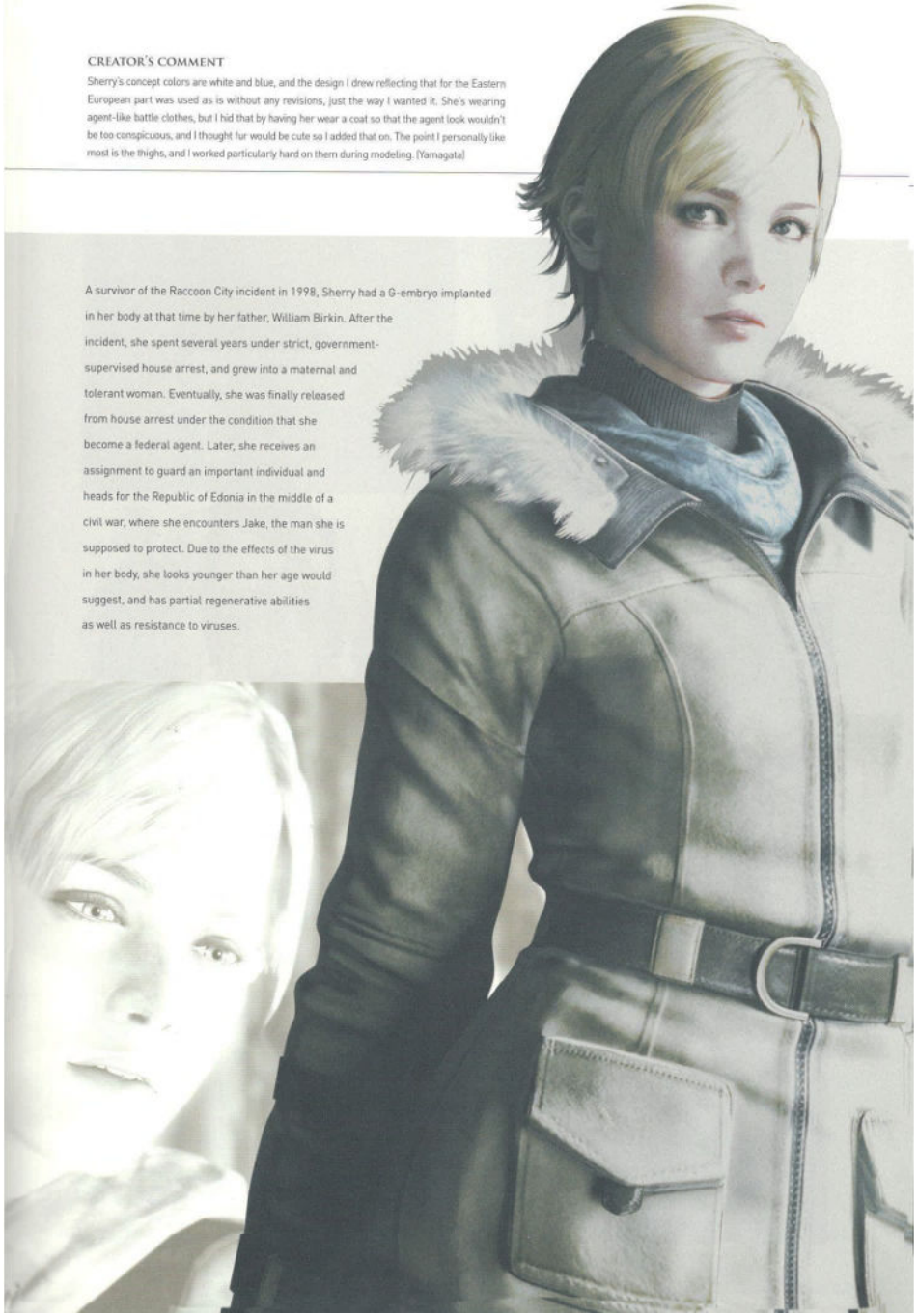
www.residentevillive.ru

PERSONAL DATA
AGE : 26
HEIGHT : 165 CM
WEIGHT : 47 KG
OCCUPATION : DSO AGENT

A survivor of the Raccoon City incident in 1998, Sherry had a G-embryo implanted in her body at that time by her father, William Birkin. After the incident, she spent several years under strict, government-supervised house arrest, and grew into a maternal and tolerant woman. Eventually, she was finally released from house arrest under the condition that she become a federal agent. Later, she receives an assignment to guard an important individual and heads for the Republic of Edonia in the middle of a civil war, where she encounters Jake, the man she is supposed to protect. Due to the effects of the virus in her body, she looks younger than her age would suggest, and has partial regenerative abilities as well as resistance to viruses.

CREATOR'S COMMENT

Sherry's concept colors are white and blue, and the design I drew reflecting that for the Eastern European part was used as is without any revisions, just the way I wanted it. She's wearing agent-like battle clothes, but I hid that by having her wear a coat so that the agent look wouldn't be too conspicuous, and I thought fur would be cute so I added that on. The point I personally like most is the thighs, and I worked particularly hard on them during modeling. (Yamagata)



>> FINAL DRAFT

CREATOR'S COMMENT

The story setting for the China chapter is that Sherry has been captured, and these are the clothes she finds when she is escaping. For this too, after coming up with a bunch of ideas, we were very careful with the colors and style so that Sherry's cute image didn't change. In the end, we went with a tidy blouse, active pants, and boots. (Yamagata)

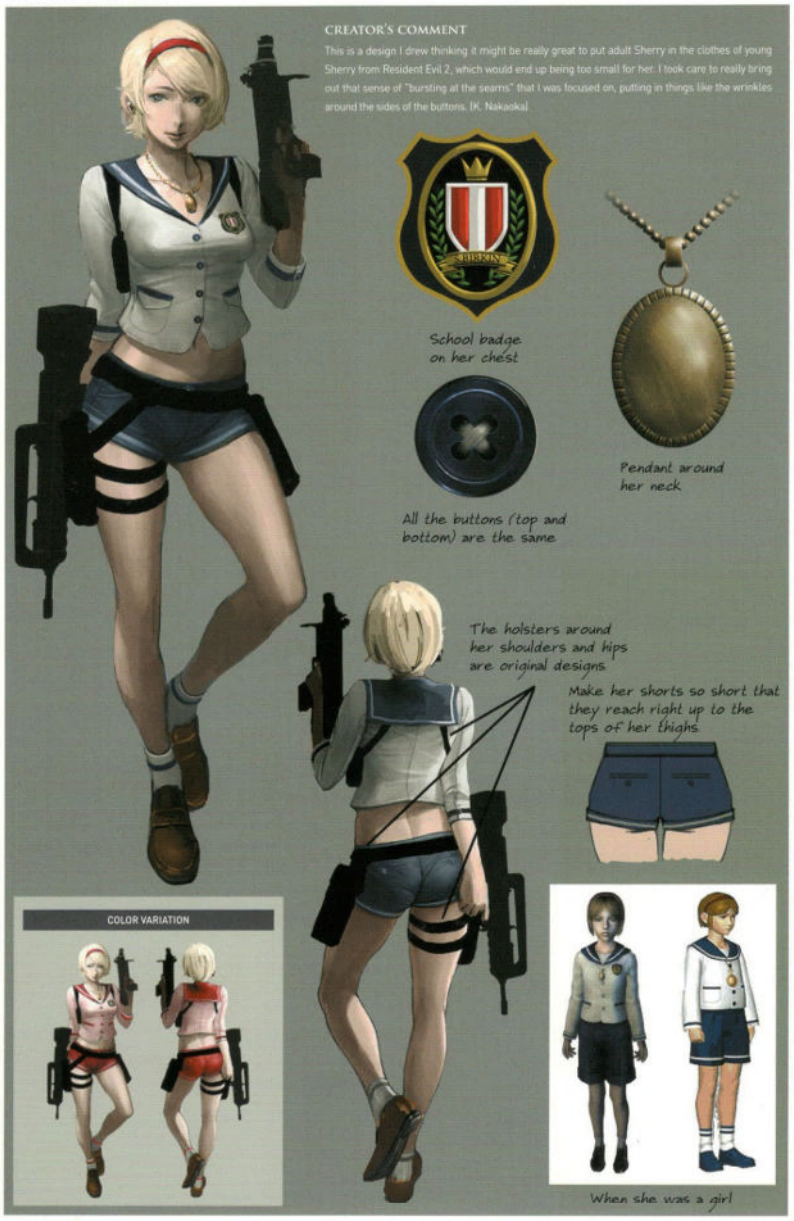
>> DESIGN DRAFTS

CREATOR'S COMMENT

I personally really like Resident Evil 2, and I wanted Sherry to be a cute character even as an adult, so I thought up designs that give you a sense of "cuteness". I came up with different styles for her hair too, but in the end I decided on something that had traces of RE 2. I really hope that people who knew Sherry before will get the impression "Oh, it's Sherry!" when they first see her in this game. (Yamagata)

EXTRA COSTUME

>> FINAL DRAFT [EXTRA COSTUME]


CREATOR'S COMMENT
This is a design I drew thinking it might be really great to put adult Sherry in the clothes of young Sherry from Resident Evil 2, which would end up being too small for her. I took care to really bring out that sense of "bursting at the seams" that I was focused on, putting in things like the wrinkles around the sides of the buttons. [K. Nakaoka]
School badge on her chest
All the buttons (top and bottom) are the same
Pendant around her neck
The holsters around her shoulders and hips are original designs
Make her shorts so short that they reach right up to the tops of her thighs
COLOR VARIATION
When she was a girl

CREATOR'S COMMENT

Since there haven't been very many characters in the series wearing skirts, I came up with some ideas focusing on them. The "6-B" on the school bathing suit above doesn't mean "Grade 6, Class B", but "Biohazard 6". Personally, I like the blue clothes at the top left, but that design came in dead last in the development team survey... That really forced me to rethink it as a design. [laughs] (K. Nakaoka)

ADA WONG

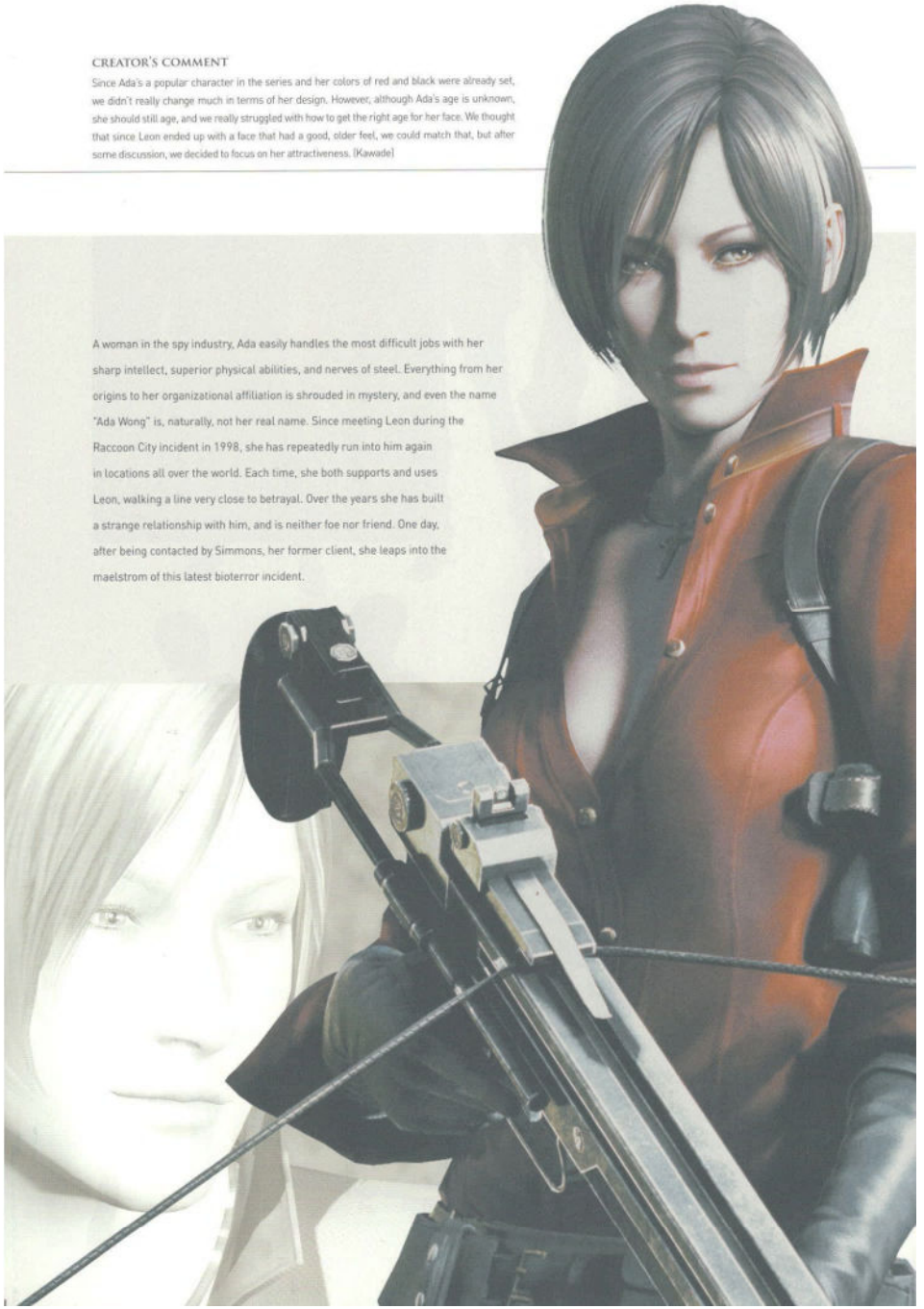
www.residentevillive.ru

PERSONAL DATA
AGE : ???
HEIGHT : ???
WEIGHT : ???
OCCUPATION : UNKNOWN

CREATOR'S COMMENT

Since Ada's a popular character in the series and her colors of red and black were already set, we didn't really change much in terms of her design. However, although Ada's age is unknown, she should still age, and we really struggled with how to get the right age for her face. We thought that since Leon ended up with a face that had a good, older feel, we could match that, but after some discussion, we decided to focus on her attractiveness. (Kawade)

A woman in the spy industry, Ada easily handles the most difficult jobs with her sharp intellect, superior physical abilities, and nerves of steel. Everything from her origins to her organizational affiliation is shrouded in mystery, and even the name "Ada Wong" is, naturally, not her real name. Since meeting Leon during the Raccoon City incident in 1998, she has repeatedly run into him again in locations all over the world. Each time, she both supports and uses Leon, walking a line very close to betrayal. Over the years she has built a strange relationship with him, and is neither foe nor friend. One day, after being contacted by Simmons, her former client, she leaps into the maelstrom of this latest bioterror incident.



>> FINAL DRAFT

>> DESIGN DRAFTS

CREATOR'S COMMENT

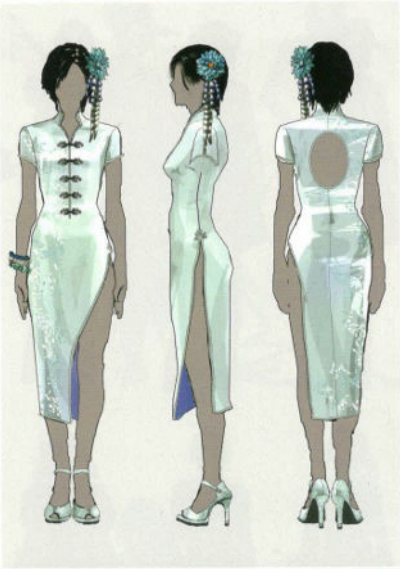
What Ada's wearing is fairly straightforward in terms of design, so we tried to strike a balance by really bringing out the wrinkles in her clothes and the texture of her leather pants. Incidentally, her cleavage wasn't initially so visible, but everyone criticized us for that (laughs), so we had no choice but to open another button. Ada might not have the image of exposing a lot of skin, but I think she ended up pretty attractive as a woman. (Kawade)

CREATOR'S COMMENT

We came up with a lot of proposals for her clothes, but in the end, we decided on black pants with a red blouse, which was also a proposed design for Resident Evil 4. The reception among the development team was great; they said Ada in pants felt fresh. We added the gloves and accessories for a spy-like feel. (Yamagata)

EXTRA COSTUME

>> FINAL DRAFT [EXTRA COSTUME]



COLOR VARIATION

CREATOR'S COMMENT

I drew this without knowing that we weren't using a China dress in the main game, but we ended up using it for Ada's extra costume. Since she's only been in red up to now, it was an easy thing to decide to go with white here, and now she makes a clean, cute, and fresh impression, unlike the usual bewitching Ada. IK. Nakaokal

CREATOR'S COMMENT

With her being a character full of mystery, I couldn't think of anything to draw, so I just drew things like spy ninjas and samurai, but nothing really coalesced for me. Incidentally, I did draw more risqué designs for both Sherry and Ada, but they didn't make it past the producer. (laughs) (K. Nakaoka)

SUB CHARACTERS

CARLA RADAMES

A researcher devoted to virus and B.O.W. research under Simmons, Carla adored him and the praise he gave her, but he injected her with the C-Virus and caused her to mutate into her present form. Later, to achieve a certain objective, she sets out to contact Jake, who is taking part in a civil war in Eastern Europe as a mercenary.

>> FINAL DRAFT

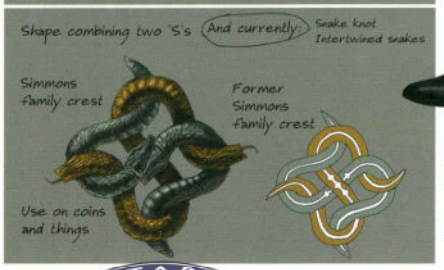
CREATOR'S COMMENT

We wanted people to mistakenly identify her as Ada, so we added Ada's color in with the scarf, and put an Ada-like slit in the skirt. We spent quite a bit of time on the texture of the dress, and made use of a variety of techniques to create something that almost has a special luminescence to it. (Yamagata)

DEREK C. SIMMONS

A presidential aide and sworn friend to current American president Adam Benford, Derek emphasizes the stability of the nation over all else, and will not shy away from making heartless decisions when they are called for. He acts especially cold toward Leon, who has built an incredibly successful track record as an agent up to now, and in fact becomes suspicious of him, certain that he is the president's assassin and bioterror ringleader.

>> FINAL DRAFT



CREATOR'S COMMENT

He wears high-class things like a frock coat with a pocket watch; we tried to bring out the fact that he's no ordinary politician, he's the bad guy. With his slightly neurotic-looking face, we were also aiming to give the impression that he is not a complete human being, but nothing to scoff at either. (Kawade)

www.residentevillive.ru

Adam Benford

The current president of the United States, Adam possesses a keen sense of crisis with regard to bioterror. It is for that reason that he personally brought in Leon, a survivor of the Raccoon City incident, and the two have since remained close friends in their shared quest to eradicate bioterror. President Benford has been vigorously active in a number of ways, such as proposing Field Operations Support (FOS), an institution to support agents. Unfortunately, he meets a sad end due to a sudden bioterror incident at Tall Oaks' Ivy University, where he had planned to give a speech revealing the truth about the Raccoon City incident.

Creator's Comment

>> FINAL DRAFT

Adam's taller than Leon, and is an extremely dignified president. We designed him with the idea that we wanted his face to be gentle rather than daunting. He's a man of justice, so we did a lot of work around his eyes and on his expression so that you would be able to see the strength of his resolve in his calm face. (Yamagata)

Ingrid Hunnigan

A cool and clever operator working with FOS, Ingrid has high-level information processing and hacking capabilities. Since supporting Leon during his mission to rescue the president's kidnapped daughter, she has rendered distinguished service time and time again, aiding Leon from the shadows. When the bioterror attack occurs in Tall Oaks, she believes in Leon, who is suspected of assassinating the president, and continues to follow and support him.

Creator's Comment

We didn't think there was any need to change her image from her first appearance in Resident Evil 4. This game is the first time you see a full-body shot of her, but her image was already fixed in the minds of the development team, and we made her exactly in that image, like "Hunnigan's got to be like this". (Yamagata)

>> FINAL DRAFT

Deborah Harper

Helena Harper's younger sister, Deborah is the exact opposite of Helena in terms of personality, both free-spirited and playful. She has a strong relationship with Helena, with both of them extremely fond of one another. However, Simmons -- taking advantage of the sisters' strong bond -- kidnaps Deborah, and makes her a C-Virus test subject. After being injected with the virus, she keeps Helena first and foremost in her mind until she loses herself completely, and writes these feelings in a note to her beloved sister.

Creator's Comment

Since it was already decided that she was Helena's sister, we made her facial features, lines, hair color, and style so that they resembled Helena's. We gave her a flashier look for the feel of her makeup and things in order to contrast with Helena, and tried to bring out a playful air. (Kawade)

>> FINAL DRAFT

Agent

Creator's Comment

This character was designed before any of the protagonists, a mysterious soldier whose nationality and unit are unknown. We were very thorough with the details, referring to the latest military outfits and tech. It took awhile to create this character, and it's actually my favorite one. (Yamagata)

>> FINAL DRAFT

Finn Macauley

A new member of the BSAA's North American division, Finn belongs to the Alpha Team led by Chris. Although he does have a weak side, he took part in the Edonian civil war, and showed off his considerable military skills in the use of things like barricades and anti-aircraft explosives. However, he is caught in the trap set by a certain character and mutates into a B.O.W.

>> FINAL DRAFT

>> ROUGH ILLUSTRATIONS

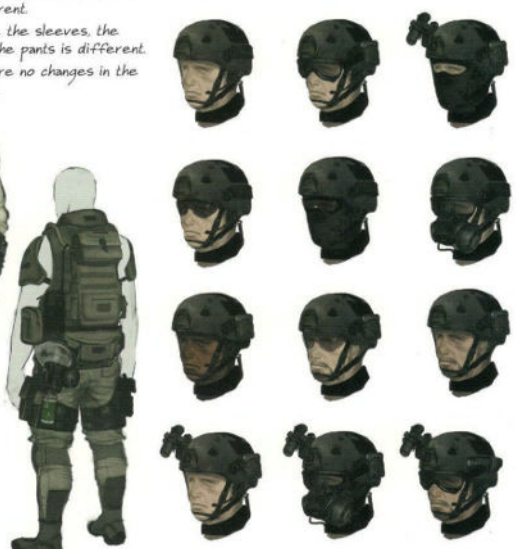
CREATOR'S COMMENT

We gave him a slightly childish face, and when he first appears, he is an extremely unreliable character. In the game, though, he ends up leading the player. We didn't do this on purpose, but it was different from the idea we had of him, so it was interesting. [Yamagata]

BSAA MEMBER

>> DESIGN DRAFT

·The sleeve colors and details are different.
· Also, like the sleeves, the color of the pants is different.
· There are no changes in the silhouette.



>> ROUGH ILLUSTRATIONS

CREATOR'S COMMENT

We basically put together the BSAA member like a model with switchable parts, and it's hard to tell in the game, but there's a lot of variation among them. There ended up being more of them than we were expecting to have active in the game, so I was personally pretty happy. [Yamagata]

WEAPONS

www.residentevillive.ru

>> 9MM AMMO

>> 12-GAUGE SHELLS

>> 10-GAUGE SHELLS

>> 7.62MM NATO AMMO

>> 5.56MM NATO AMMO

>> 12.7MM AMMO

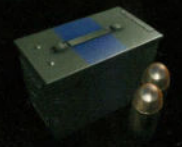
>> .50 ACTION-EXPRESS MAGNUM AMMO

>> .500 S&W MAGNUM AMMO

>> 40MM EXPLOSIVE ROUNDS

>> 40MM ACID ROUNDS

>> 40MM NITROGEN ROUNDS



>> ARROWS (NORMAL)

>> ARROWS (PIPE BOMB)

>> 73MM EXPLOSIVE ROCKET

WING SHOOTER

CREATOR'S COMMENT

This handgun is for Leon to use, and we created it with an awareness of the gun's silhouette from Resident Evil 2. The gun is light enough for the user to hold one in each hand, and we named it the "Wing Shooter" with the idea of a bird in mind. We took the concept of the name from the marks engraved on the sides. (Akimoto)

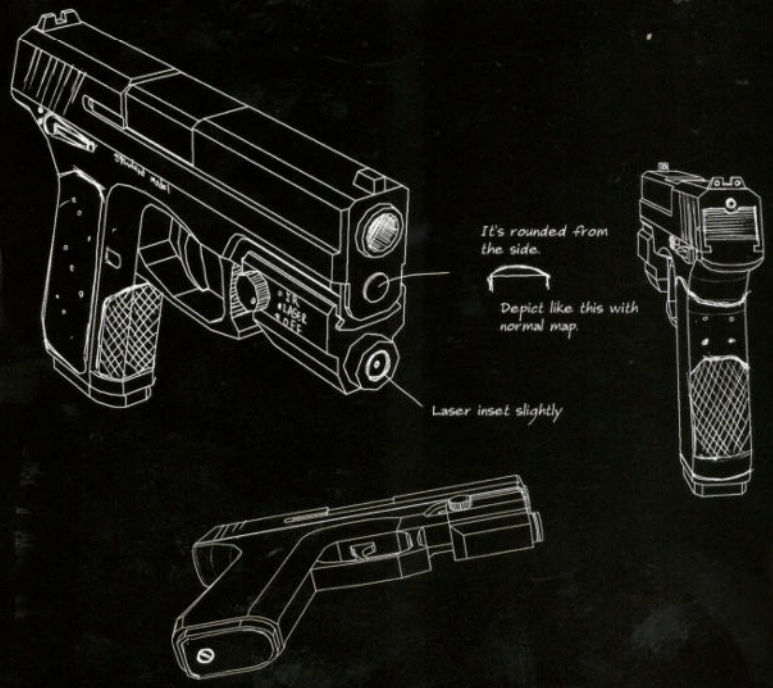
>> CONCEPT ILLUSTRATION

PICADOR

CREATOR'S COMMENT

This is a hammerless handgun, which you see quite often lately, and we made this with the idea of something square, angular, and unrefined. Compared to the Wing Shooter, this one has a more modern feel. When making this gun, we focused on making it appear generic, rather than something that looks like it was supplied by the DSO. (Akimoto)

>> CONCEPT ILLUSTRATION

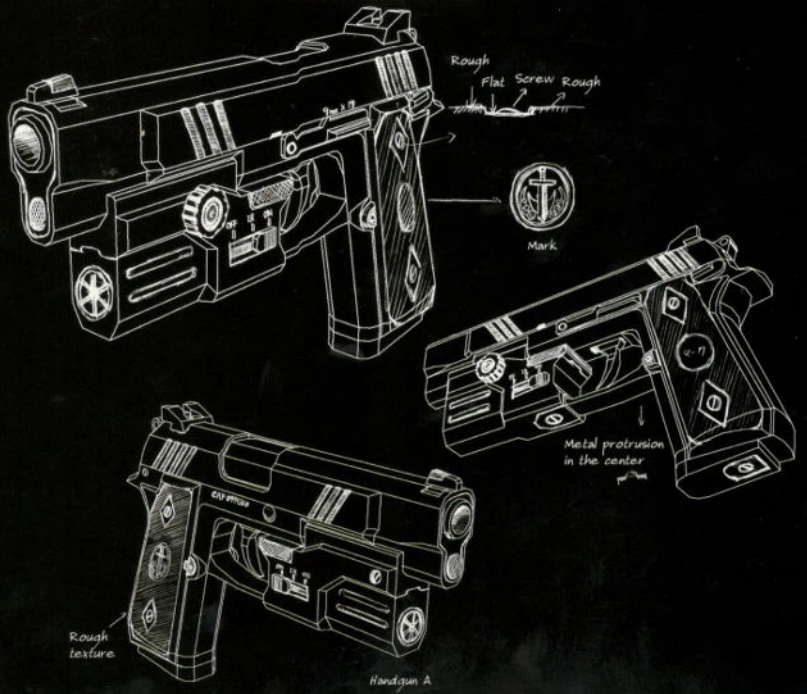


NINE-OH-NINE

CREATOR'S COMMENT

The Nine-Oh-Nine is the standard handgun in the world of Resident Evil 6, and the concept was a mass-production model. We added the sword-like markings because swords are often used for weapon emblems. (Akimoto)

>> CONCEPT ILLUSTRATION

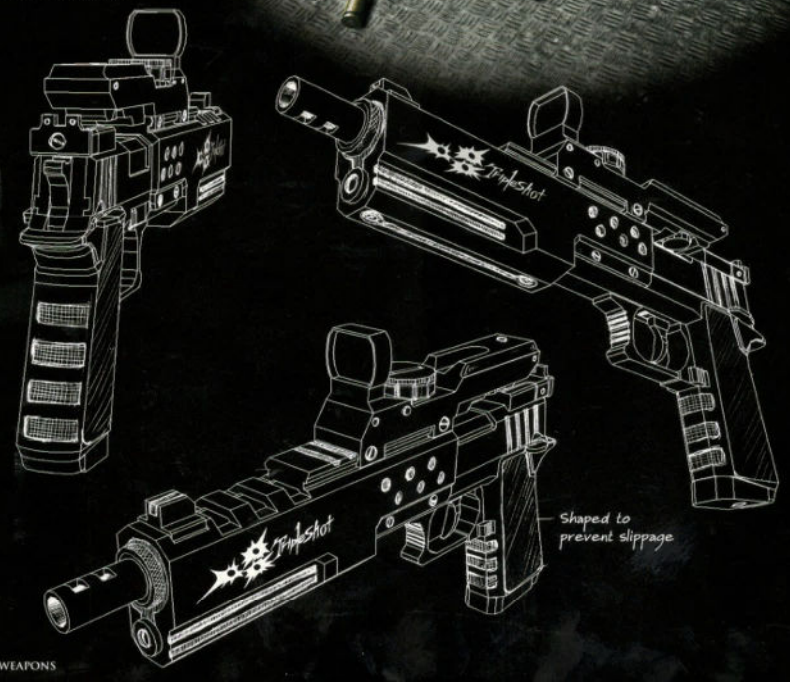


TRIPLE SHOT

CREATOR'S COMMENT

Since this gun is a three-shot burst type, firing three shots at once, we made it a little on the larger side. But because it was too big for Sherry, a woman, we gave her a sharp custom model. The name "Triple Shot" comes from the three-shot burst feature. (Akimoto)

>> CONCEPT ILLUSTRATION

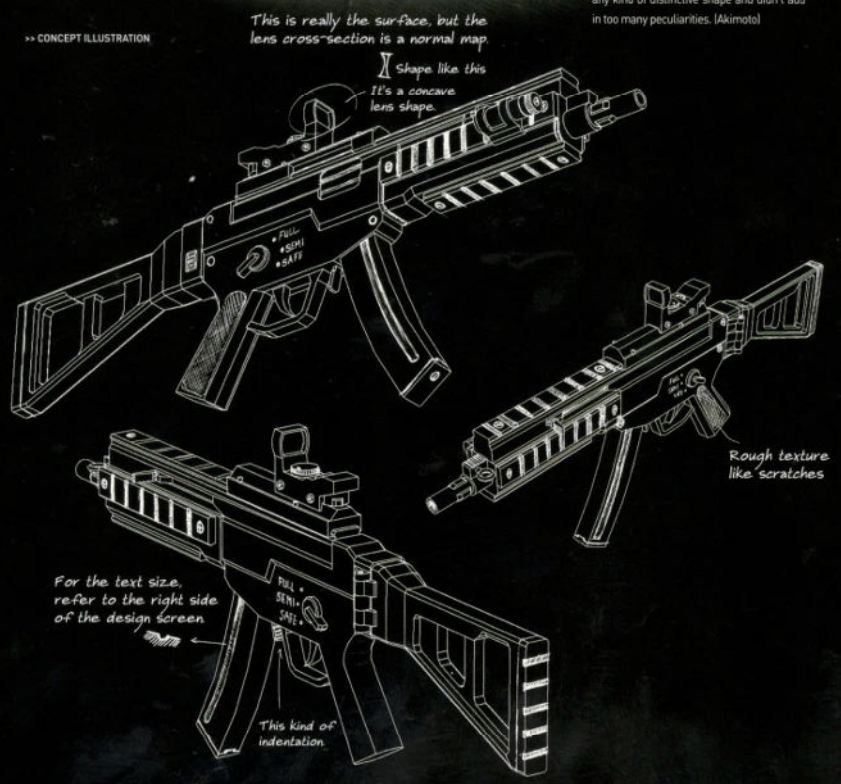


MACHINE PISTOL-ACCURATE FIRE

CREATOR'S COMMENT

A gun belonging to the machine pistol group, this is a general submachine gun in the world of Resident Evil 6. We were conscious of its general purpose style, so we avoided any kind of distinctive shape and didn't add in too many peculiarities. (Akimoto)

>> CONCEPT ILLUSTRATION

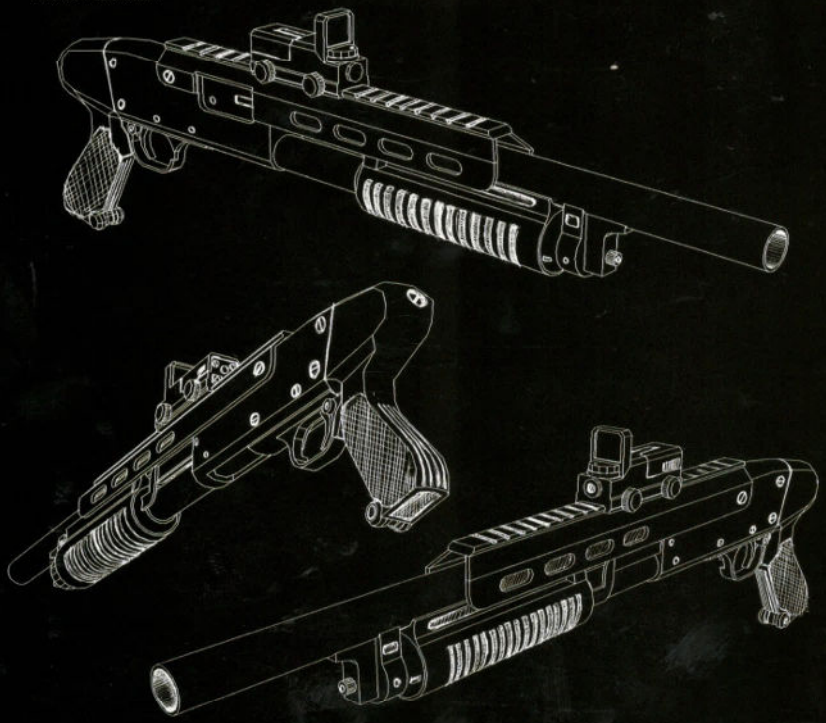

This is really the surface, but the lens cross-section is a normal map.
Shape like this
It's a concave lens shape.
• Full
• SEMI
• SAFE
Rough texture like scratches
For the text size, refer to the right side of the design screen.
PULL
SEMI
SAFE
This kind of indentation

SHOTGUN

CREATOR'S COMMENT

This shotgun is sawed off, with the barrel cut short, and it doesn't have a stock, so it's compact for easy handling. It's the kind where you have to reload with a pumping action after you fire a shot. (Akimoto)

>> CONCEPT ILLUSTRATION

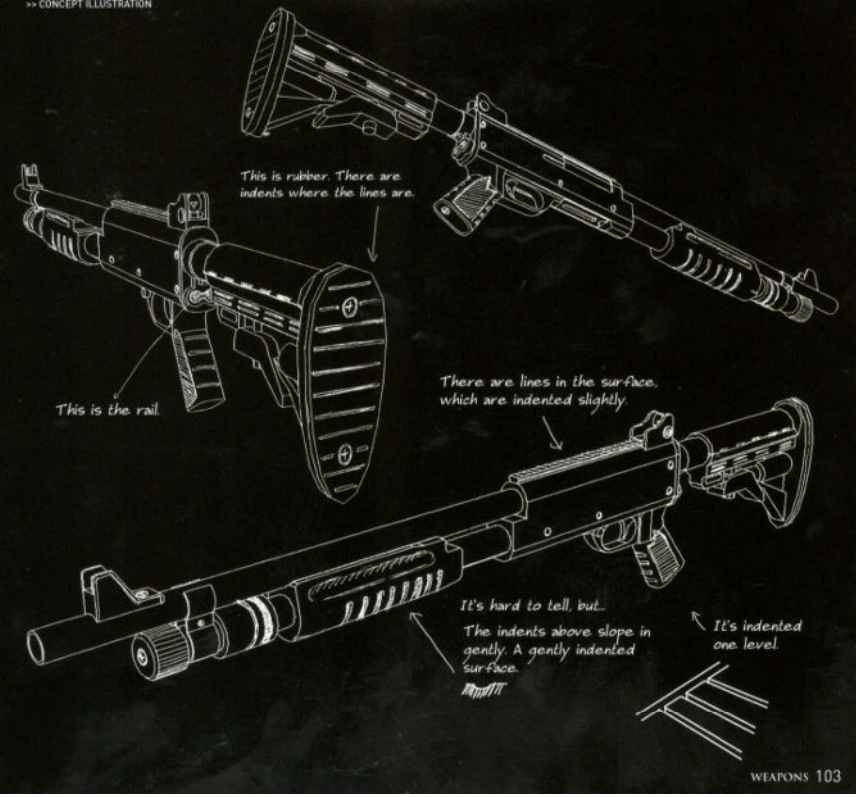


ASSAULT SHOTGUN

CREATOR'S COMMENT

We made this shotgun with the idea of a gun for military use, and in addition to the pumping action, it can be fired semi-automatically. We used plastic and rubber for the parts to give it a more modern feel. (Akimoto)

>> CONCEPT ILLUSTRATION


This is rubber. There are indents where the lines are.
This is the rail.
There are lines in the surface, which are indented slightly.
It's hard to tell, but...
The indents above slope in gently. A gently indented surface.
It's indented one level.

Assault Rifle ST

Creator's Comment

"ST" is short for "Special Tactics", and this is the gun officially used by the BSAA. Since the idea is for it to be a new model, I designed this while referencing the silhouettes of recent guns. Also, we differentiated the three types of assault rifles with accessories like bayonets. (Akimoto)

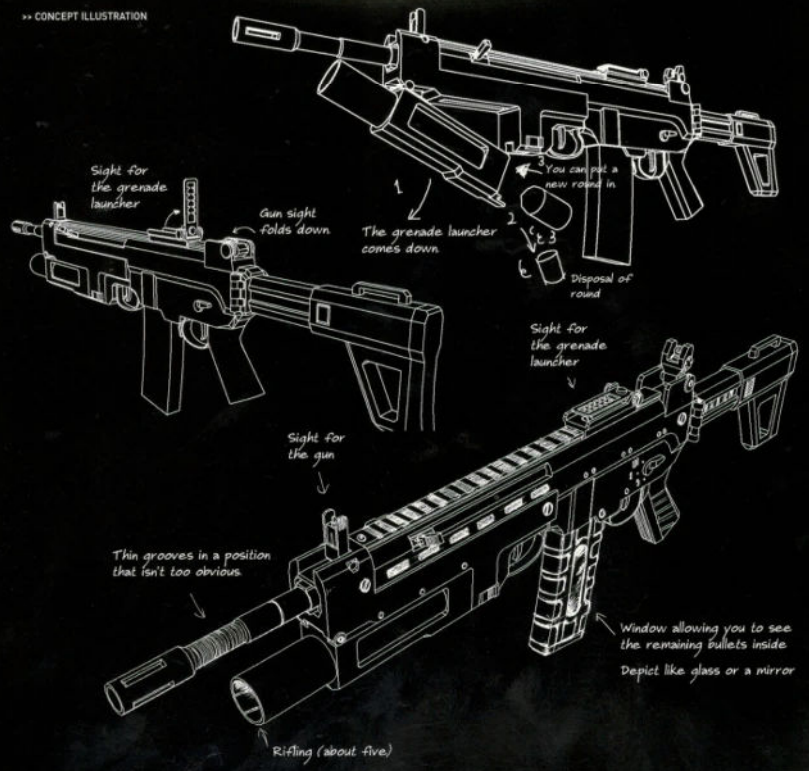
>> CONCEPT ILLUSTRATION

Assault Rifle BC

Creator's Comment

This weapon is equipped with a secondary function, which I've wanted to try for a while in the Resident Evil series. It can be switched to a grenade launcher. Incidentally, "BC" is short for "Bear Commander". (Akimoto)

>> CONCEPT ILLUSTRATION

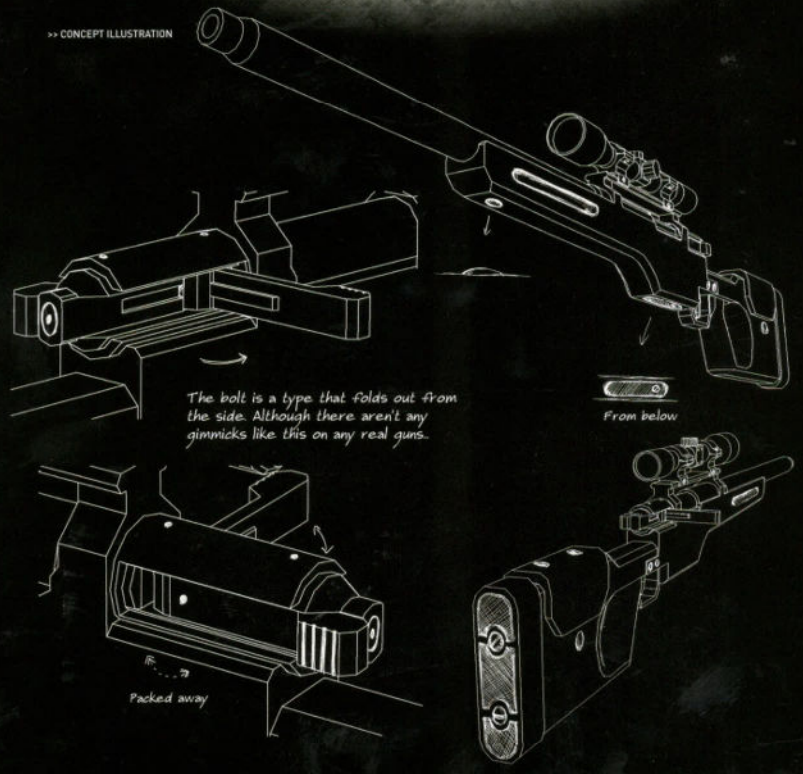


Sniper Rifle

Creator's Comment

For this bolt-action sniper rifle, I went with a simple design without any attachments. (Akimoto)

>> Concept Illustration


The bolt is a type that folds out from the side. Although there aren't any gimmicks like this on any real guns.
From below
Packed away

Semi-Automatic Sniper Rifle

Creator's Comment

This sniper rifle is semi-automatic and highly accurate. I used a harsh tan color, and added on things like a flashlight to bring out a deluxe feel when you first see it. (Akimoto)

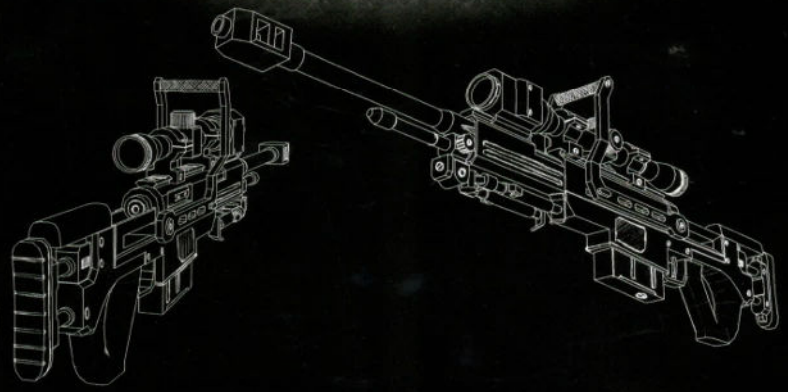
>> Concept Illustration

Anti-Materiel Rifle

Creator's Comment

This customized weapon for Piers was larger when we were first designing it, but after some adjustments, it ended up being the size it is now. I referred to real-life rifles and fussed over everything, right up to the position of the lever when you reload. (Akimoto)

>> CONCEPT ILLUSTRATION



The black area at the back of the stock is made of rubber.
The thin lines on the grip area are drawn so that you can see the depth, and are not an actual detail.
The dark green areas are made from plastic. The barrel, cocking handle, rail, magazine, and trigger areas are metal painted a dark gray. The bipod, scope, and stock parts are metal painted black.

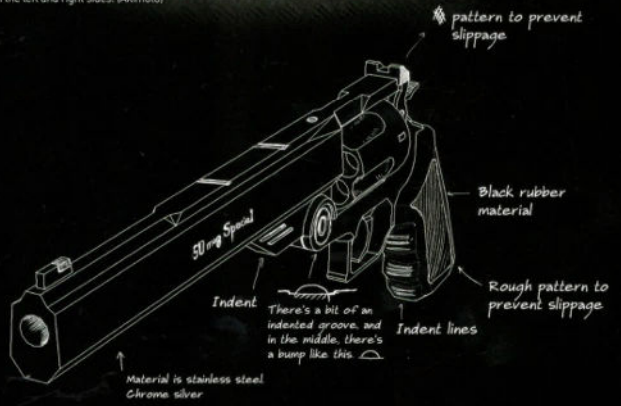
Elephant Killer

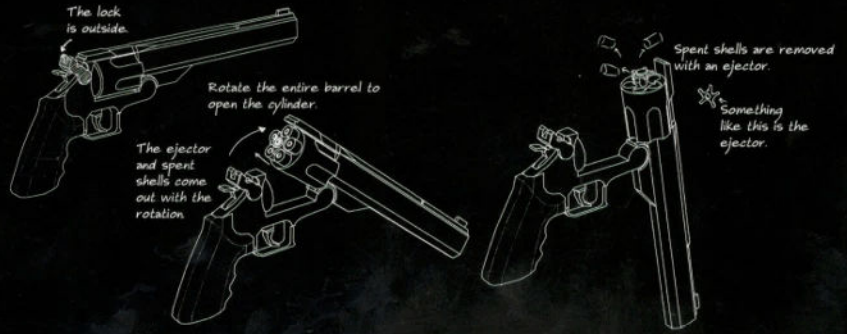
www residentevillive ru

Creator's Comment

We went with a strong-sounding name, as if this gun had enough power to take even an elephant down. For magnums this size, there are none of this type in real life with the break in the middle for reloading like in the illustrations, but I went ahead and made it like that in the game anyway so that you can shoot from both the left and right sides. (Akimoto)

>> CONCEPT ILLUSTRATION


pattern to prevent slippage
Black rubber material
50 mag Special
Indent
There's a bit of an indented groove, and in the middle, there's a bump like this.
Indent lines
Rough pattern to prevent slippage
Material is stainless steel. Chrome silver.

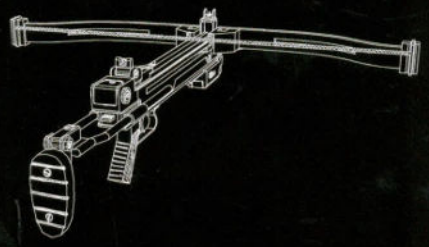

The lock is outside.
Rotate the entire barrel to open the cylinder.
The ejector and spent shells come out with the rotation.
Spent shells are removed with an ejector.
Something like this is the ejector.

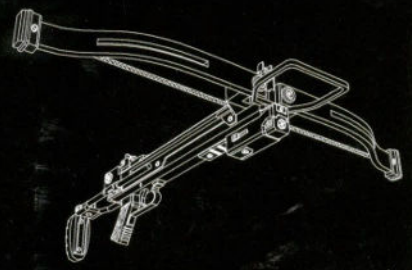
Crossbow

Creator's Comment

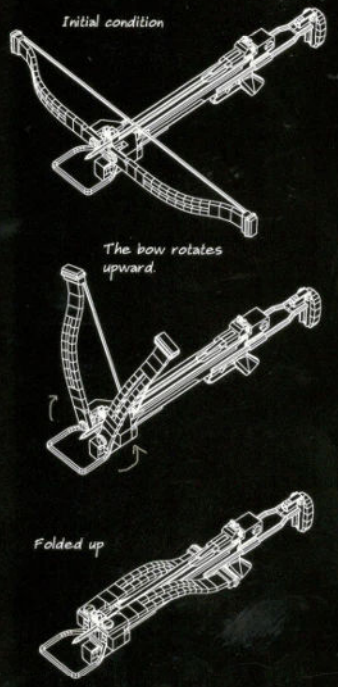
This is a very powerful weapon, and though it was easy to default toward making it a large weapon for that reason, I made it a folding-type weapon instead so that it isn't awkward when Ada, a woman, is carrying it. Since it is pretty rare to see it used as a weapon, it's really a custom armament for Ada. (Akimoto)

>> CONCEPT ILLUSTRATION





>> FOLDING STRUCTURE

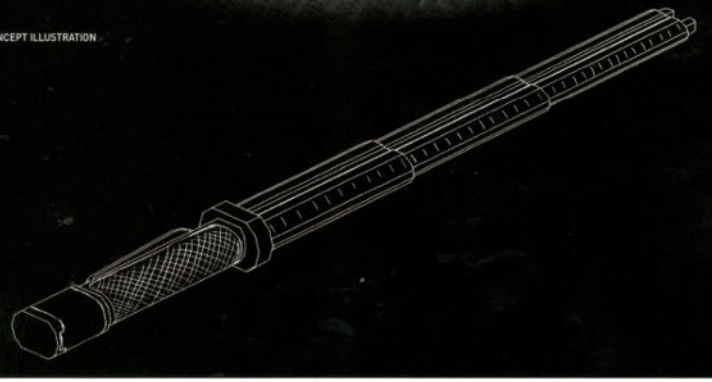


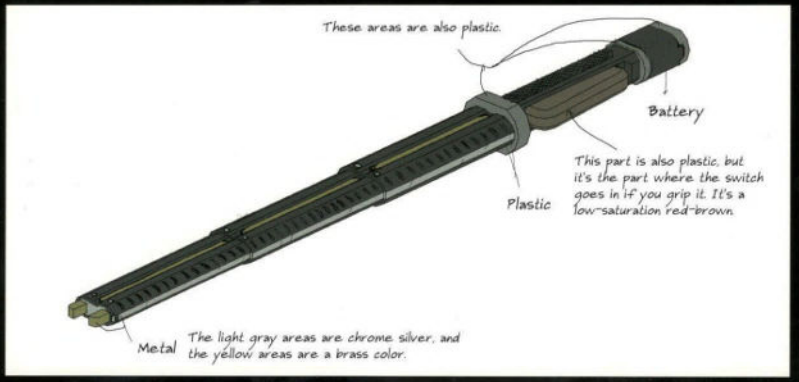
Stun Rod

Creator's Comment

This is a weapon Sherry carries for self-defense. I designed it so that even the small-built Sherry can take down an enemy with electricity. It's set up so that you can release a high-voltage current by holding the red switch down and charging the electricity. (Akimoto)

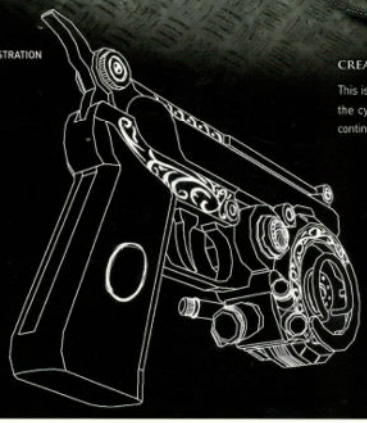
>> CONCEPT ILLUSTRATION




These areas are also plastic.
Battery
This part is also plastic, but it's the part where the switch goes in if you grip it. It's a low-saturation red-brown.
Plastic
Metal
The light gray areas are chrome silver, and the yellow areas are a brass color.

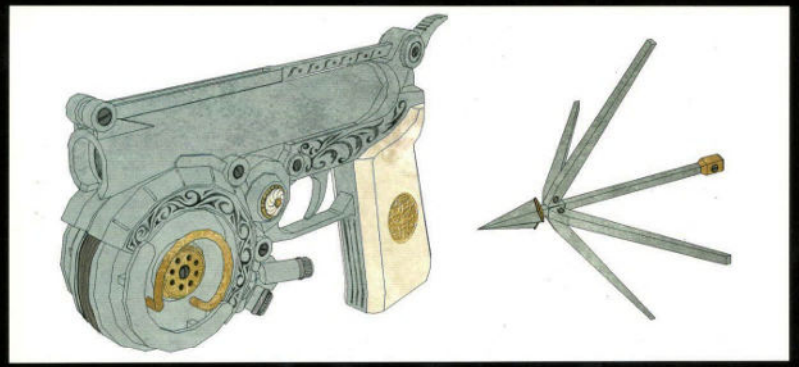
Hookshot

>> CONCEPT ILLUSTRATION



Creator's Comment

This is a tool that Ada's been using since Resident Evil 4. At first, we gave the cylindrical area a simple look, but in the interests of maintaining continuity, we adopted the design from Resident Evil 4. (Akimoto)



Ammo Box 50

Lightning Hawk

Hydra

Creator's Comment

The Lightning Hawk and the Hydra are the same weapons that showed up in Resident Evil 5. We didn't change the Hydra's design, but we did change the details of the Lightning Hawk just a bit to match up with the costumes. Incidentally, the "RN" in the name of the Assault Rifle RN below is short for "Russian Nail". (Akimoto)

Assault Rifle RN

Grenade Launcher

Rocket Launcher

Creator's Comment

We did change the grenade launcher from the one in Resident Evil 5, giving it a folding mechanism and adding a sight. For the rocket launcher, which could be said to be the face of the series since it's consistently the strongest weapon in each game, we obsessed over every detail in order to uphold that strong image. (Akimoto)

Survival Knife

Combat Knife

Creator's Comment

The first thing that comes to mind when you think about Chris is this large military knife. It's menacingly large, which suits Chris's own large physique. (Akimoto)

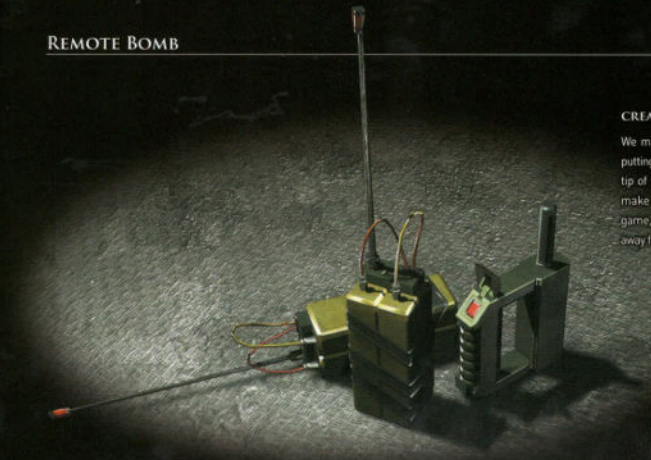
Hand Grenades

>> HAND GRENADE

>> INCENDIARY GRENADE

>> FLASH GRENADE

Remote Bomb

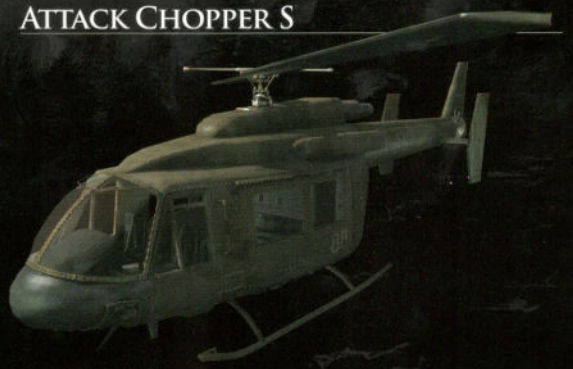


Creator's Comment

We made this after thinking about how putting something like an LED light on the tip of the remote bomb's antenna would make it so that you could see it in the game, even if you were a short distance away from it. (Akimoto)

VEHICLES & ITEMS

ATTACK CHOPPER S



MILITARY CAR

SNOWMOBILE

www.residentevillive.ru

VERTICAL TAKE-OFF AND LANDING AIRCARFT

MOTORCYCLE

DIVING SUIT

>> DESIGN DRAFT

CREATOR'S COMMENT

For the diving suit Ada uses when she goes down into the submarine, we drew a bunch of different designs, but this thing that I drew for fun... which probably does not actually exist... was the one we used. [laughs] To really play it up, Ada gets into the suit naked, but normally, I think you'd wear a wetsuit. (Fukui)

Items

>> FIRST AID SPRAY

>> HERB (GREEN)

>> HERB (RED)

>> CAMPUS KEYCARD

>> MADONNA OF HAPPINESS

>> MADONNA OF CHARITY

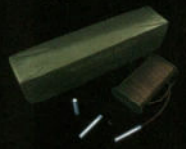
>> MADONNA OF SORROW

>> MADONNA OF GRIEF

>> SIMMONS FAMILY RING

>> OLD CRANK

>> MARCO'S C4 EXPLOSIVE



>> C-VIRUS SYRINGE

>> FOS MEMORY DEVICES

>> MINE KEYCARD

>> SWITCHBOARD KEY

>> SIMMONS FAMILY CREST PIECES

>> SKULL'S RED EYE

>> SKULL'S GOLD TOOTH

>> KEYCARD TO UNDERGROUND

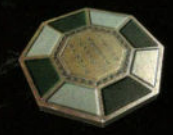
>> SERPENT EMBLEM

CREATOR'S COMMENT

We designed the Simmons family ring and crest and the serpent emblem the way we did for specific reasons. First of all, there's the snake motif, and then there's the fact that we made them in the shape of immortality, or death and rebirth, to connect with the C-Virus and zombies. (Wada)

>> PASSCODES

>> ID MEDAL



>> CEMETERY KEY

>> BACKSTREET KEY

>> AMBER KEY

>> BACKDOOR KEY

>> STORAGE KEYS

>> LABORATORY KEY

>> CG FOR ITEMS NOT USED IN THE GAME

>> DESIGN DRAFT FOR SMALL EXPLOSIVE FOR ADA

>> ID MEDAL DESIGN DRAFT

>> RESULTS MEDALS

CREATOR'S COMMENT

Since the results medals were only icons in Resident Evil 5, we wanted to make it so that you get a real sense of happiness when you pick them up on the results screen this time around, so we also put together CG models for them for Resident Evil 6. We only changed the shape for the highest rank (platinum), for a real feeling of luxury. (Wada)

SKILL POINTS

>> 50pts

>> 100pts

>> 300pts

>> 500pts

>> 1000pts

>> 1500pts

>> 2000pts

>> 2500pts

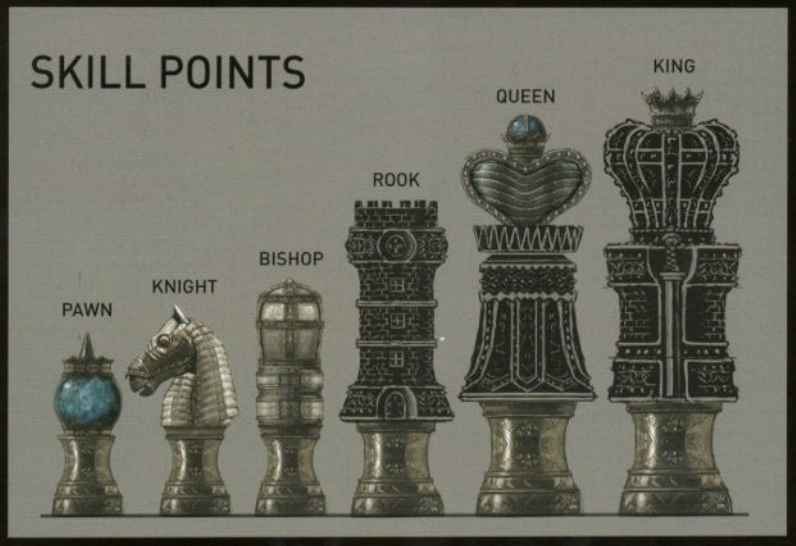
>> 3000pts

>> 4000pts

>> 5000pts

>> 10000pts

>> FINAL DRAFT



>> DESIGN DRAFT

CREATOR'S COMMENT

We were looking for something with a unified feel that would allow players to see differences at a glance and recognize that these things are all skill points. That's where we came up with the idea of using chess or shogi pieces, but in the end we settled on chess pieces, which are easy to dress up with jewels and things. (Wada)

ROOK

QUEEN

KING

SKILL POINT: CHRYSALIS

CHRYSALIS + CHESS

Jewel-like chrysalis
As beautiful as possible, not creepy

SKILL POINT: INSECT

INSECT + CHESS

SKILL POINT: MECHA

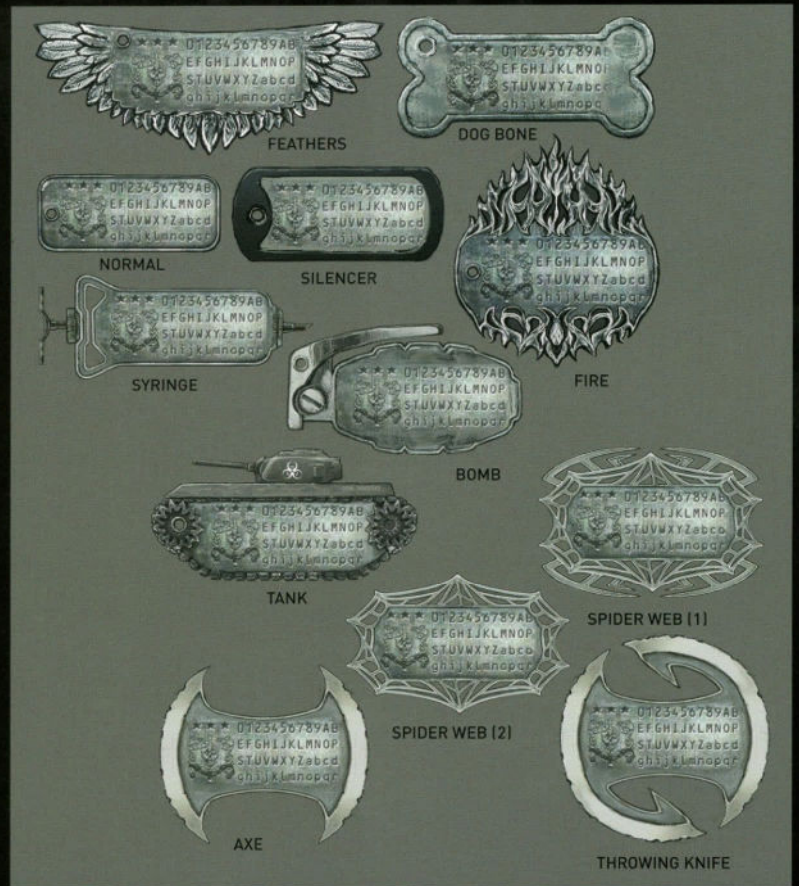
MECHA + CHESS

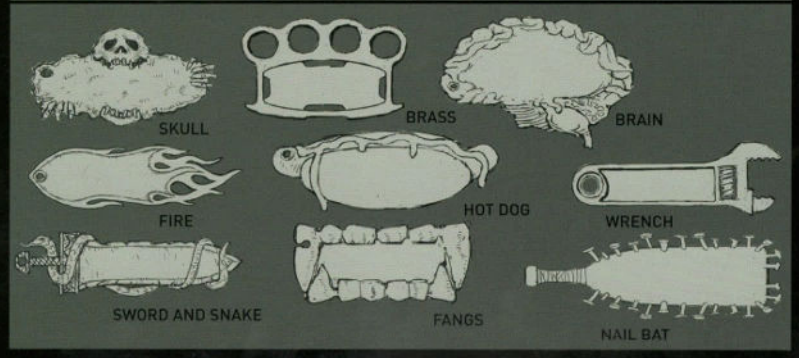
Dog Tags

>> DESIGN DRAFT

CREATOR'S COMMENT

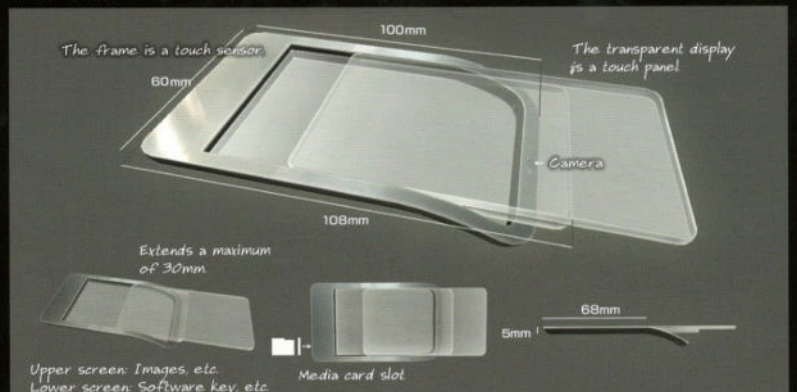
Since the dog tags are what the player uses to show off their own identity, we made a bunch of different variations. The game itself is in line with reality, so we got rid of tags that were too big when put on or tags that had more fantastical shapes that you aren't likely to see in the real world. The dog tags we selected via this process are the designs that appear in the actual game. (Wada)





GADGETS

>> DESIGN DRAFT (AGENT)



CREATOR'S COMMENT

We changed the designs for the gadgets, keeping in mind the characters, organizations, and environments. This is something Helena and Sherry carry, and it's supposed to be a civilian product, so we made it based on a design not too far from that. We were aiming for a stylish and simple design. (Wada)

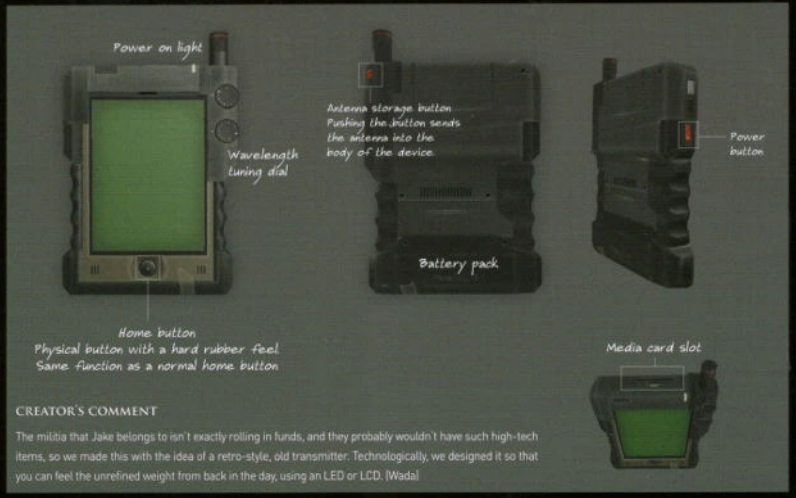
>> DESIGN DRAFT (BSAA)

Normal way of holding
Holding when projecting externally
Operation handle
Button 1
A physical button with a hard rubber feel
Button 2
Like button 1, a physical button with a hard rubber feel. Flip the gadget and press when using to project.
The top part extends when projecting.
It is controlled with the internal OS, so it automatically extends to respond when used.
Using the dial: Rotate the dial with the thumb and use like that.
(1) Rotate (selecting)
(2) Press (decided)
Easy!

CREATOR'S COMMENT

The BSAA is the anti-bioterror organization, and for that reason we went with a rough design that could hold up in the harshest environments, and a look that gives the impression of an easy-to-hold grip with a relatively solid feel. For the color, too, you want something that's not going to stand out anywhere, something that feels like you can hide it, so we went with black. (Wada)

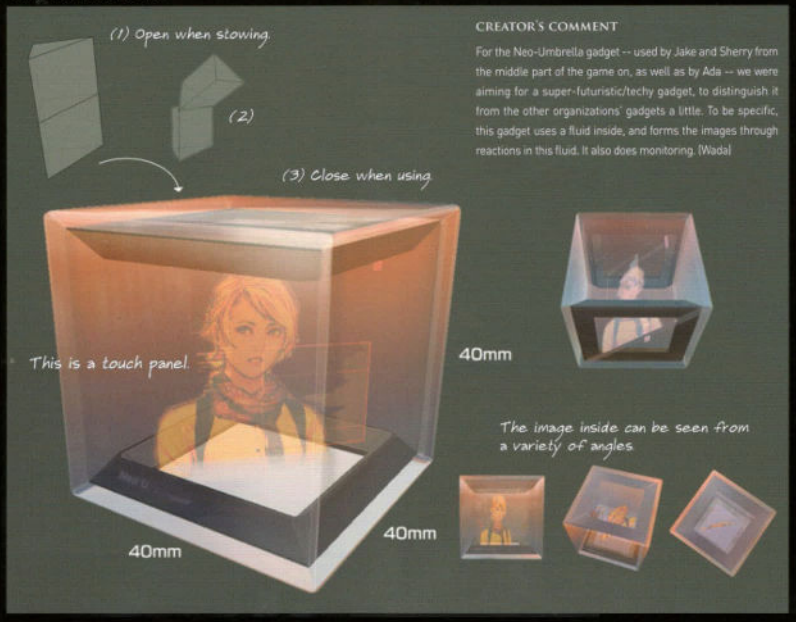
>> DESIGN DRAFT (ANTI-GOVERNMENT MILITIA)


Power on light
Wavelength tuning dial
Antenna storage button
Pushing the button sends the antenna into the body of the device.
Battery pack
Power button
Home button
Physical button with a hard rubber feel.
Same function as a normal home button.
Media card slot

CREATOR'S COMMENT

The militia that Jake belongs to isn't exactly rolling in funds, and they probably wouldn't have such high-tech items, so we made this with the idea of a retro-style, old transmitter. Technologically, we designed it so that you can feel the unrefined weight from back in the day, using an LED or LCD. (Wada)

>> DESIGN DRAFT (NEO-UMBRELLA)



CREATOR'S COMMENT

For the Neo-Umbrella gadget -- used by Jake and Sherry from the middle part of the game on, as well as by Ada -- we were aiming for a super-futuristic/techy gadget, to distinguish it from the other organizations' gadgets a little. To be specific, this gadget uses a fluid inside, and forms the images through reactions in this fluid. It also does monitoring. (Wada)

Emblems

>> DSO SIMPLIFIED

Creator's Comment

We created this with the concept of the envoy being someone with maximum authority, to express the relationship between the president and the agents. The eagle image was used as a symbol of strength, courage, farsightedness, and immortality, and there was also the idea of an envoy of a powerful god. So we created this emblem with the lion in the crown to depict the powerful god (president/king) and the eagle to depict the envoy. (Wada)

>> BSAA (NORTH AMERICAN DIVISION)

>> BSAA BADGE DESIGN

>> EDONIAN LIBERATION ARMY

Creator's Comment

We designed this as the badge for the BSAA agents. We referred to current military unit and police unit designs. The clothes made for the models dressed as BSAA members at the Tokyo Game Show had badges exactly like the black one, and I remember really wanting one myself. (laughs) The bloodstained one is the badge Piers had. We don't normally incorporate this kind of small threading detail, but this was fairly important, so we took a decent bit of time with it. (Wada)

Creator's Comment

The emblem to the left is the one for the anti-government militia Jake belongs to, but if I had to, I'd say that this one is more a reflection of Jake himself than the organization he belongs to. With the motif of the spider, which also shows up in the images of the game's logo, we used red and yellow for the colors to go with the black of Jake's clothes. (Wada)

CREATURES

ZOMBIES

ZOMBIE

Humans who breathe the gas spewed by the B.O.W. Lepotitsa mutate into zombies. Although their symptoms resemble the zombification seen in the Raccoon City incident, these zombies are different and far more advanced; in addition to having superior and unprecedented agility, it appears that some among them are even able to use sharp knives and different types of guns.

CREATOR'S COMMENT

With the idea this time being that you become a zombie by inhaling this gas, you don't have to get bitten to turn into a zombie like in the past. When you mutate into a zombie, your skin loses moisture and dries out, but you're rotting inside, so you're going to have blood and fluids seeping out from the cracked areas. For that reason, their design incorporates both dry and wet elements. (Fukui)

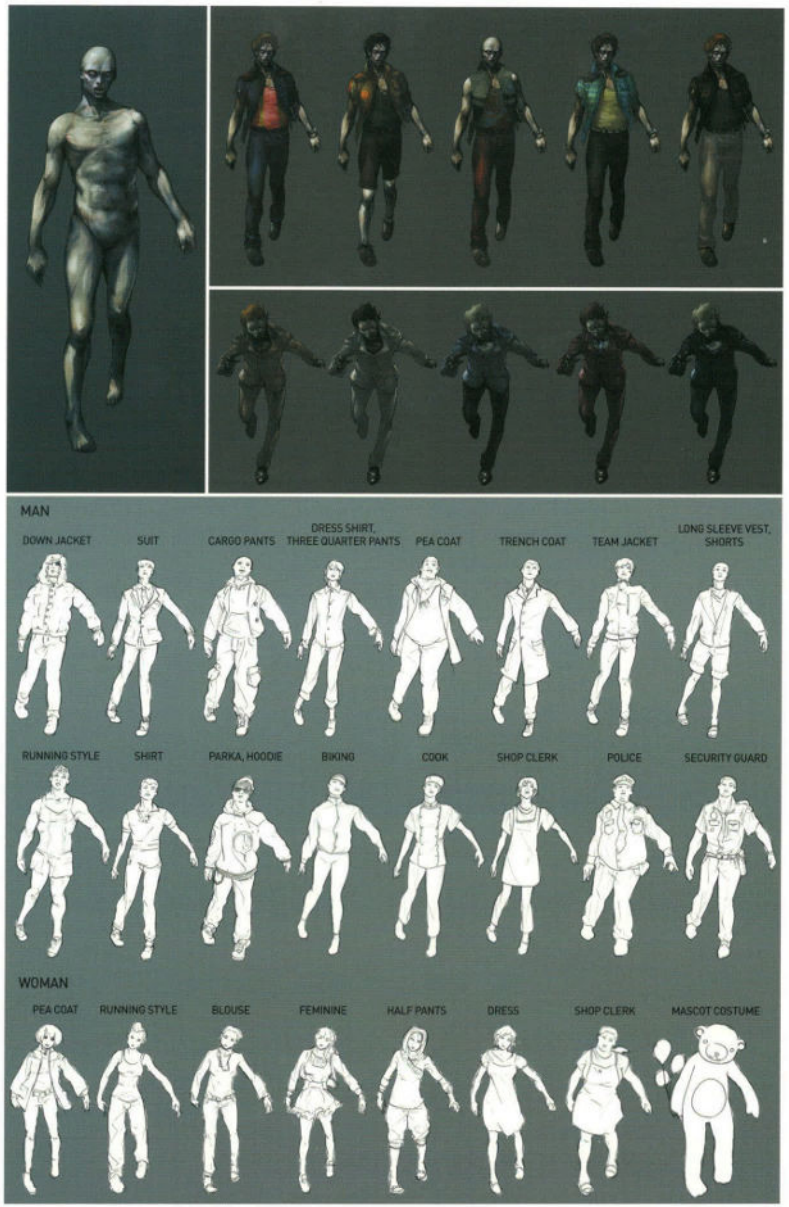
>> FINAL DRAFT

>> DESIGN DRAFTS (ADAM BENFORD)

>> DESIGN DRAFTS 1

DEPICTING ZOMBIE DAMAGE
WHILE KEEPING THE LOCALIZED PHYSICAL DESTRUCTION AND FASTER ZOMBIFICATION PROCESS UNIQUE TO RE6 IN MIND, WE ARE CONSIDERING A LESS RAVAGED LOOK EVEN AT THE MAXIMUM STATE OF DETERIORATION.
WE CAN KEEP THE LEVEL OF DAMAGE TO THE CLOTHES AT THE SAME DEGREE AS THE OTHER GAMES, BUT WE WILL EMPHASIZE THE FACT THAT THE ZOMBIFICATION WOUNDS ARE ITCHY BY HAVING MORE SCRATCH MARKS ON THE PERSON'S FLESH.
FULL BODY
HEAD CLOSE-UP

www.residentevillive.ru



CREATOR'S COMMENT

I could say this about all the designs for this game, but we did the designs so that you could get a sense of reality, of the region and the lifestyle, from the designs themselves. For the zombies as well, we designed them so that you could tell from their clothes and the things they have with them what their jobs were or what kinds of lives they lived before they turned. (Fukui)

>> CONCEPT ART

Zombie Dog C

This is a dog infected and zombified by the Lepotitsa's zombie gas. In addition to the occurrence of the same symptoms seen in human beings (such as cloudy eyes), the body crumbles to the point where bones are visible. The "C" in the name stands for the C-Virus.

Creator's Comment

I think there are some people out there who hear "Resident Evil" and think "Zombie dog!" It's the same with us too, and we had the idea that we really wanted to bring back the zombie dog. The breed is different this time, but we did make it close to the image of the original zombie dog with the way its flesh comes off and how you can see its insides. (Fukui)

Burial Zombie

The Burial Zombie's body is dried out like that of a mummy. These are corpses buried in the cemetery at Tall Oaks Cathedral and in the catacombs underground that have been brought back to life due to the effects of the C-Virus, so in addition to those that were samples for C-Virus research, there are some that have been buried in the catacombs for a long, long time. There are even some clad in armor.

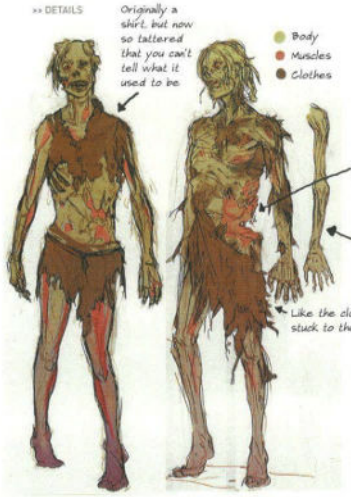
Creator's Comment

This design was originally meant to be a new zombie, and at first, we designed it as a simple mummy, with the idea that it had just come out of the grave. But we wanted some kind of special Resident Evil 6 flavor, so we ended up having it brought back by the C-Virus, with wet muscle underneath the dried-out skin. (H. Nakaoka)

>> DESIGN DRAFTS

>> FINAL DRAFT

>> DETAILS


Originally a shirt, but now so tattered that you can't tell what it used to be.
Body
Muscles
Clothes
Sparse life-like stuff, like a dried-out mummy.
If we can do it, maybe just bones and muscles. Like there's nothing to grab, and you can only shoot it.
Like the clothes are stuck to the body

Maybe skin's coming off, and you can't see the original form?
If it doesn't seem out of place, I want to have designs and things too. Not too emphasized, same color as the clothes.
Maybe a long dress in tatters or something.

SHRIEKER

A zombie with an abnormally-developed throat, the Shrieker emits a noise that attracts other zombies to its location and spurs them to action. The Shrieker's agonizing death scream also requires caution.

>> FINAL DRAFT

>> THROAT

CREATOR'S COMMENT

We ended up conceptualizing a zombie who calls out to its fellow undead with a loud shriek, so we thought of a design with a swollen neck. I drew a number of different drafts for the cracks in the neck, but the cracks were changed during the model's creation. In the end, we got a CG form that strikes a good balance between recognizability and style. (Takano)

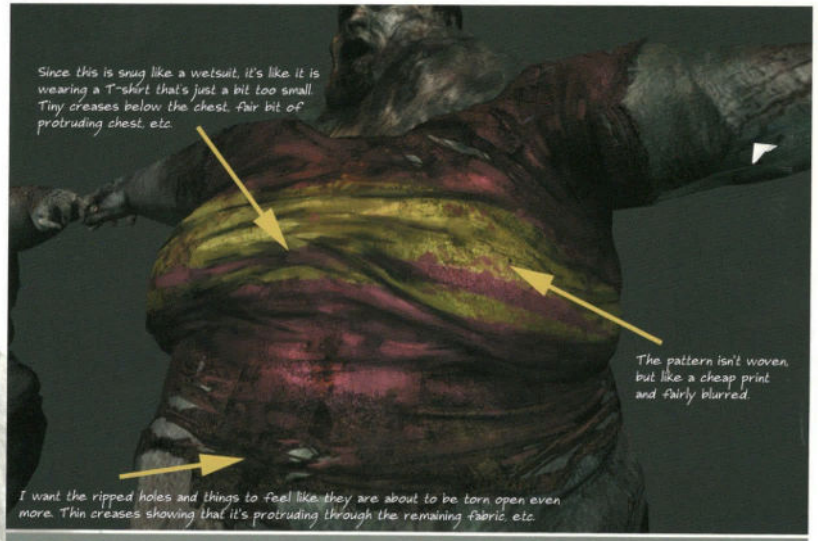
>> DESIGN DRAFTS

WHOPPER

An enormous zombie more than two meters tall, the Whopper is so physically powerful that it can easily lift even a bus, and it is difficult to stop its advance with even several shots. However, its center of gravity seems unstable, perhaps because it is so heavy, and it is clear that its feet are unsteady.

>> FINAL DRAFT

>> DETAILS


Since this is snug like a wetsuit, it's like it is wearing a T-shirt that's just a bit too small. Tiny creases below the chest. Fair bit of protruding chest, etc.
The pattern isn't woven, but like a cheap print and fairly blurred.
I want the ripped holes and things to feel like they are about to be torn open even more. Thin creases showing that it's protruding through the remaining fabric, etc.

WHOPPER GRAB ATTACK

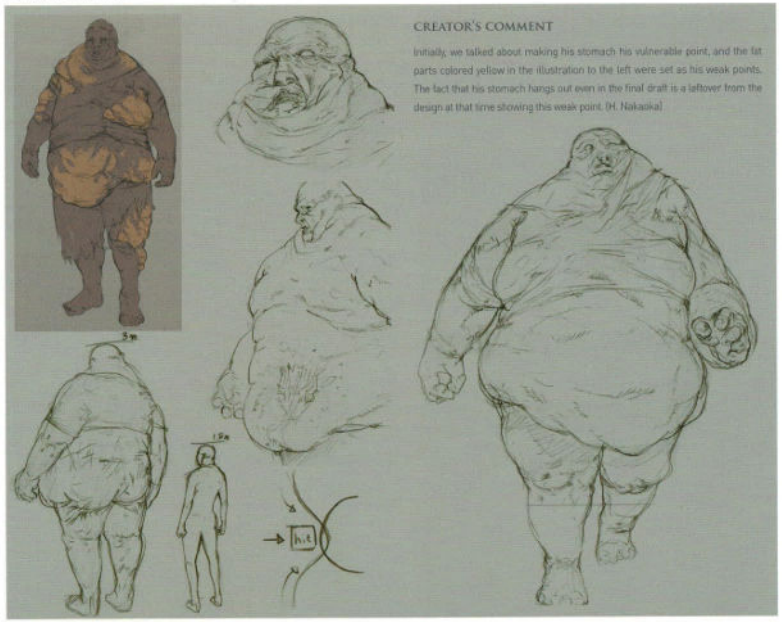
1
2
3
4
Triggers when you come within a certain distance in front of the Whopper.
Grabs the hand holding the gun player dangles in the air. Shaking like a pendulum during this time, so can kick in the stomach when the player gets close, doing the command to match the timing. Without help from partner, if the attack succeeds to the end player gets punched in the face and that's it.
If the player misses kicking the stomach Whopper grabs their leg and bits further. Holds player like a cob of corn, and bites in the armpit.

>> DETAILS

CREATOR'S COMMENT

Up to now, for the large zombies, there have been a lot of muscular types, guys that look cool or like wrestlers. For the large zombie design this time, we decided on a lazy, non-macho, regular fat zombie, and the idea was that the virus makes him active and gives him power and quick thinking. (H. Nakaoka)

>> ROUGH ILLUSTRATIONS



CREATOR'S COMMENT

Initially, we talked about making his stomach his vulnerable point, and the fat parts colored yellow in the illustration to the left were set as his weak points. The fact that his stomach hangs out even in the final draft is a leftover from the design at that time showing this weak point. (H. Nakaoka)

>> CONCEPT ART

BLOODSHOT

www.residentevillive.ru

A sudden zombie mutation in which all the muscle fibers in the body are exposed and the host becomes even more ferocious. There is speculation that, for some reason, this is the result of the effects of the C-Virus on zombies because the mutation phenomenon characteristic of the C-Virus can be seen, but this is not certain. This zombie is considerably stronger than a regular zombie, and will rush toward its target with a great deal of agility.

>> FINAL DRAFT

CREATOR'S COMMENT

With the idea of a stronger version of the regular zombie in my mind, I originally drew a zombie with its head split open and a body painted in blood, but when I had it on paper, I was told that it was too grotesque. I ended up trying to make it more creature-like, and went with a design like the Licker from past games standing on two feet. (H. Nakaoka)

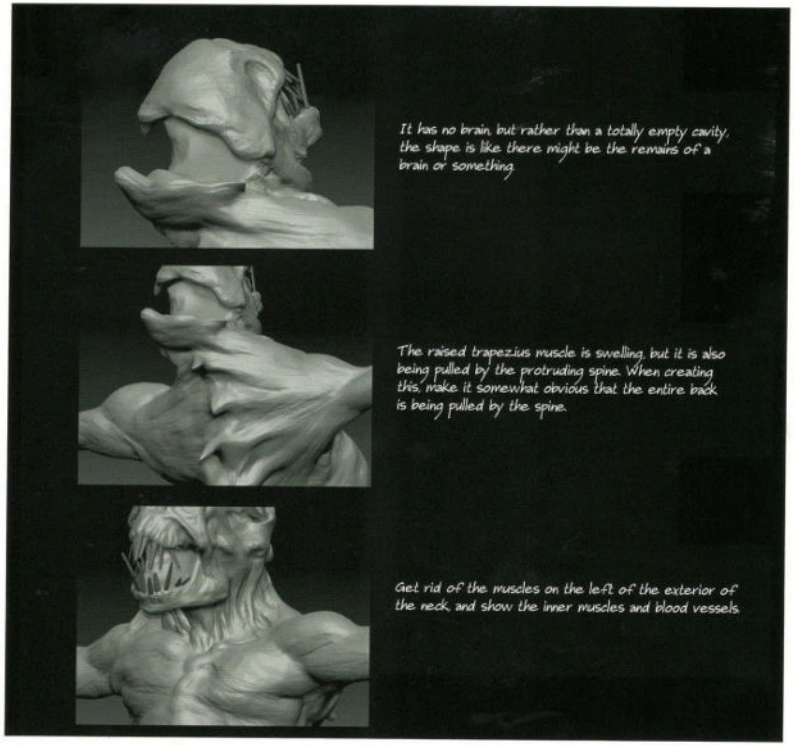
>> DETAILS 1

The fully-exposed gums, in addition to the longer teeth, take up about half of the face-on impression. The ends of the teeth are not sharp like an animal's, but are like really long human teeth.
The eyes almost can't be seen due to the stiff muscle structure.
Jutting out due to internal explosion, extended spine.
For the cracked head, the skull is split, and the front part of the skull is jutting out. Seen from the front, the whole face is basically just the mouth and teeth.

CREATOR'S COMMENT

When I made it too much like a person, it was too grotesque; when I made it too much like a creature, it wasn't really a zombie anymore. I remember really struggling with this and redoing it... I don't know how many times. To find the boundary between these two extremes, we did a lot of model retakes for this one. (H. Nakaoka)

>> DETAILS 2


It has no brain, but rather than a totally empty cavity, the shape is like there might be the remains of a brain or something.
The raised trapezius muscle is swelling, but it is also being pulled by the protruding spine. When creating this, make it somewhat obvious that the entire back is being pulled by the spine.
Get rid of the muscles on the left of the exterior of the neck, and show the inner muscles and blood vessels.

>> DETAILS 3

J'AVO

J'avo (Eastern Europe)

Human beings who mutated after being injected with the C-Virus, these J'avo are first seen in the Republic of Edonia's civil war. In addition to extra eyes appearing on their faces, they lose their self-control and gain immense strength. They also don't seem to lose any intelligence and are able to communicate with their comrades, as well as use weapons.

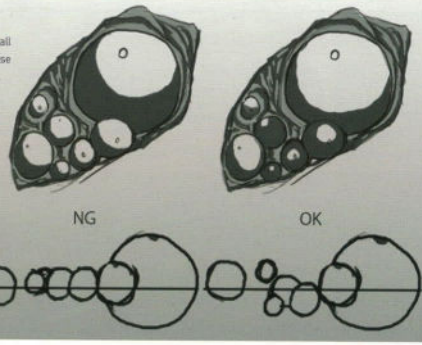
CREATOR'S COMMENT

In the beginning, we had the key phrase "black tears", but in the end we went with a design like the third one here. This shape also makes you think of an insect's compound eyes, so I think we reached a good point of compromise. (Takano)

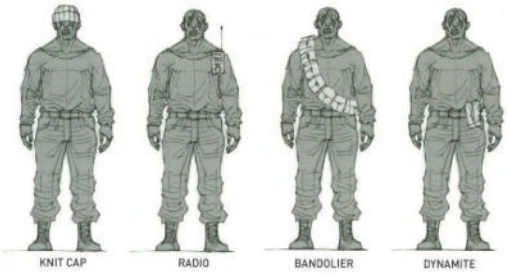
>> DETAILS

CREATING THE AREA AROUND THE EYES

The area where the eyes are concentrated is not such that the eyes all look the same and are neatly lined up. Ensure that there is a clear sense of distance, differences in the way light hits them, and different colors.



>> DESIGN DRAFTS 1



CREATOR'S COMMENT

The Eastern European J'avo were originally soldiers who wore military clothes and colors, but to bring out the concept for this game, they ended up being civilian soldiers who volunteered to fight. We prepared a number of variations with this concept. (Takano)

>> DESIGN DRAFTS 2

J'AVO (CHINA)

Six months after the Edonian civil war, the J'avo show up again in the middle of the bioterror occurrence in China. Their characteristics and special features are the same as those seen in the J'avo in Eastern Europe, but they wear masks to camouflage their signature eyes, making it hard to tell at a glance if they are J'avo. Also, given that they are in China, some have been seen carrying swords and specializing in close combat.

>> FINAL DRAFT

>> DESIGN DRAFT

CREATOR'S COMMENT

Designs for the J'avo in China started being sketched out earlier on in the development process compared to those in Eastern Europe. The masks were more detailed and decorative at first, but the designs we decided on make a simpler impression so that they can be easily identified from far away during the game. Also, initially, we tried to bring out a sense of unity in their clothing by having them wear red sashes and handkerchiefs. [Takano]

Neo-Umbrella J'avo

Unlike the civilian J'avo soldiers in Eastern Europe and China, Neo-Umbrella soldiers who have been injected with the C-Virus receive specialized battle training. They are also enclosed in their characteristic suits and are able to directly control local mutations by using tentacle-like transmitters and connectors like nerves that open up between their joints.

Creator's Comment

Even within this series, this is a pretty adventurous design. In order to compromise, I did the design to look creepy and cool rather than near-futuristic, wanting a simple outline that anyone could copy even as it incorporated previously unseen technology. (Takanol

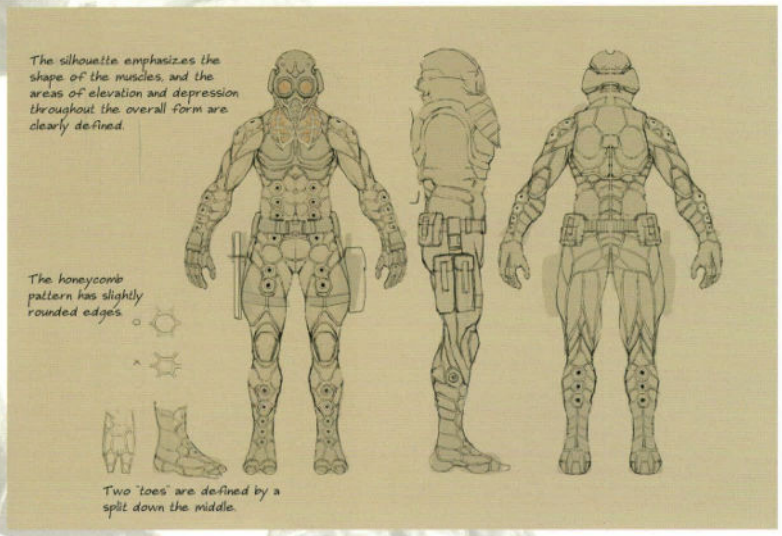
www.residentevillive.ru

>> FINAL DRAFT

SOLDIER ENHANCED WITH THE C-VIRUS, SAME AS THE J'AVO. HAS RECEIVED HIGH-LEVEL, SPECIALIZED COMBAT TRAINING, UNLIKE THE CIVILIAN SOLDIERS.

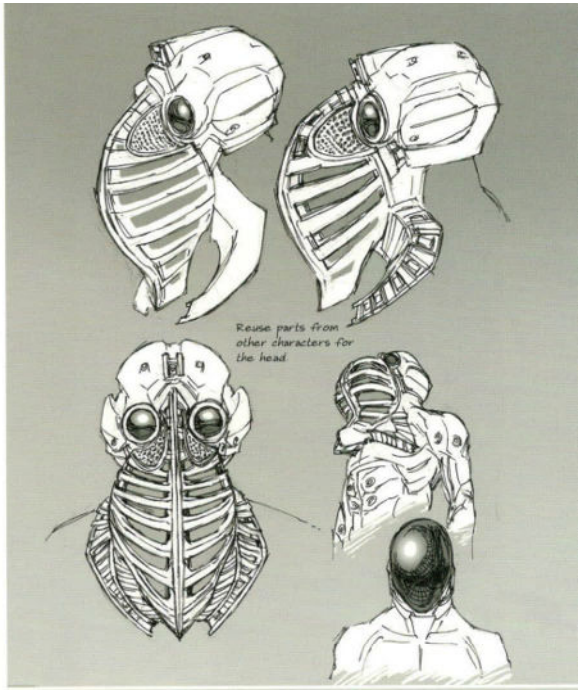
TO CURB THE INCREASE IN BODY TEMPERATURE DUE TO THE EFFECTS OF THE VIRUS, DEVICES THAT ACT AS THIRD AND FOURTH LUNGS ARE PLACED ON THE MASK'S EXTERIOR. THESE ARE EQUIPPED WITH A COOLING FUNCTION TO TAKE IN A GREAT DEAL OF OXYGEN AND EXPEL EVEN MORE CARBON DIOXIDE. THIS SUPPRESSES THE CHANGE INTO A CHRYSALID, AND ALLOWS MORE CONTROLLED AND EFFICIENT BATTLE.

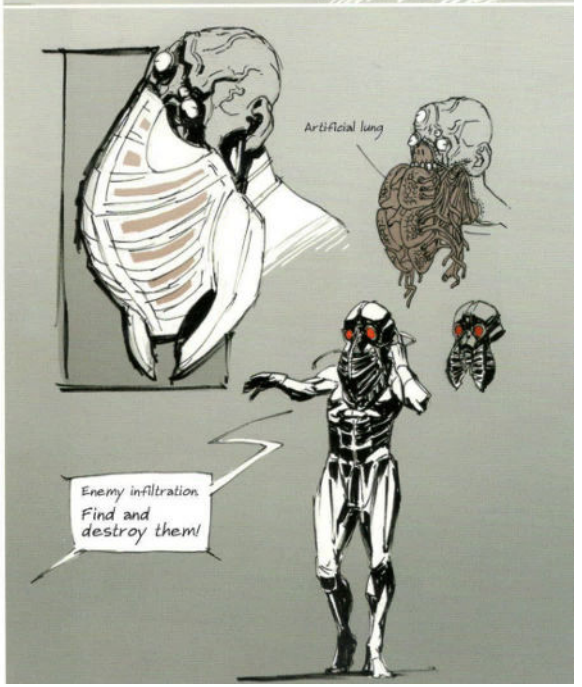
>> DETAILS


The silhouette emphasizes the shape of the muscles, and the areas of elevation and depression throughout the overall form are clearly defined.
The honeycomb pattern has slightly rounded edges.
Two "toes" are defined by a split down the middle.

CREATOR'S COMMENT

What I drew at first was someone easily identifiable as being in the Umbrella special unit clothes, but I was told it was too normal and not interesting. So I thought about the artificial lung aspect of the Neo-Umbrella J'avo transformation, and set my sights on an eccentric kind of design. [Takano]





J'AVO (MUTATIONS)

GLAVA-SLUZ

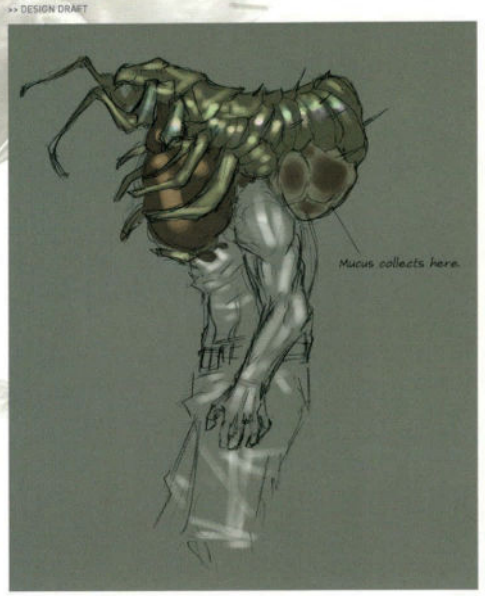
The head, injured and mutated, grows larger and mucus gathers in the swollen part in the rear. This mucus is shot out of the mouth, and twines around the Glava-Sluz's target, robbing it of its freedom. Although the mucus itself does not do any damage, because it immobilizes the target, it does make it difficult to stay alive if there are any other creatures around.

CREATOR'S COMMENT

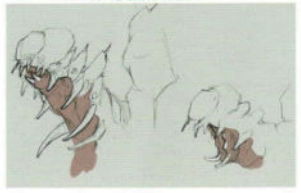
This creature design was inspired by the larvae of insects like the silk moth and lobster moth. It was one of the last ones I finished, and I think it came out looking relatively creepy. (Takano)

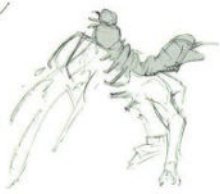
>> FINAL DRAFT

>> DESIGN DRAFT



>> ROUGH ILLUSTRATIONS



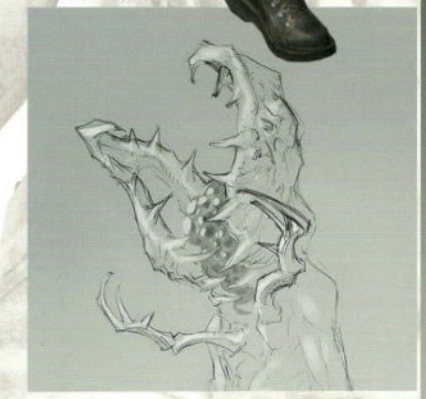


Glava-Smech

This J'avo mutation rips into its target with its enlarged mouth and chin that are similar to a stag beetle's pincers, and pulverizes even the bones. Its destructive force and impressive power are such that even the strongest agents and the most elite troops usually can't escape from an encounter with a Glava-Smech without sustaining mortal wounds. On the other hand, perhaps because its head has become too large, it has a tendency to move sluggishly.

>> FINAL DRAFT

>> ROUGH ILLUSTRATIONS



CREATOR'S COMMENT

I was thinking about a design that would tell you with one look that getting close to this thing is dangerous. The center of its stag beetle–like head is its weak point, and if you look closely, you can see traces of its skull on the sides, which gives this design a particular sense of consistency and persuasiveness. (Takano)

Glava-Begunats

Each of the three cicada larva–like heads that the main head is split into has its own will, and tries to move in the direction it wants. Losing control of its body due to these multiple opposing wills, this J'avo mutations runs wild and becomes a deranged soldier waving its weapon in its hand and firing at random. It does not stop until its life is ended.

>> FINAL DRAFT

>> DETAILS

The three-pronged head moves in all directions.

CREATOR'S COMMENT

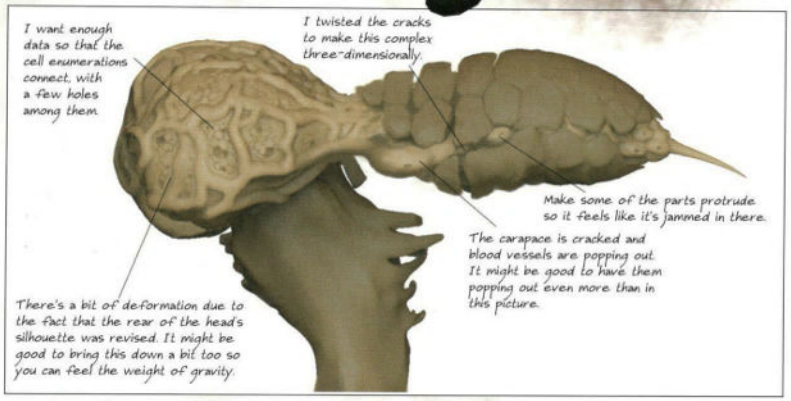
This J'avo mutation is confused and wild. With each of the cicada head-like things trying to run off in different directions away from the torso, all of their thoughts get jumbled up and the creature ends up not knowing what it was thinking in the first place. That was the concept. (Takano)

GLAVA-DIM

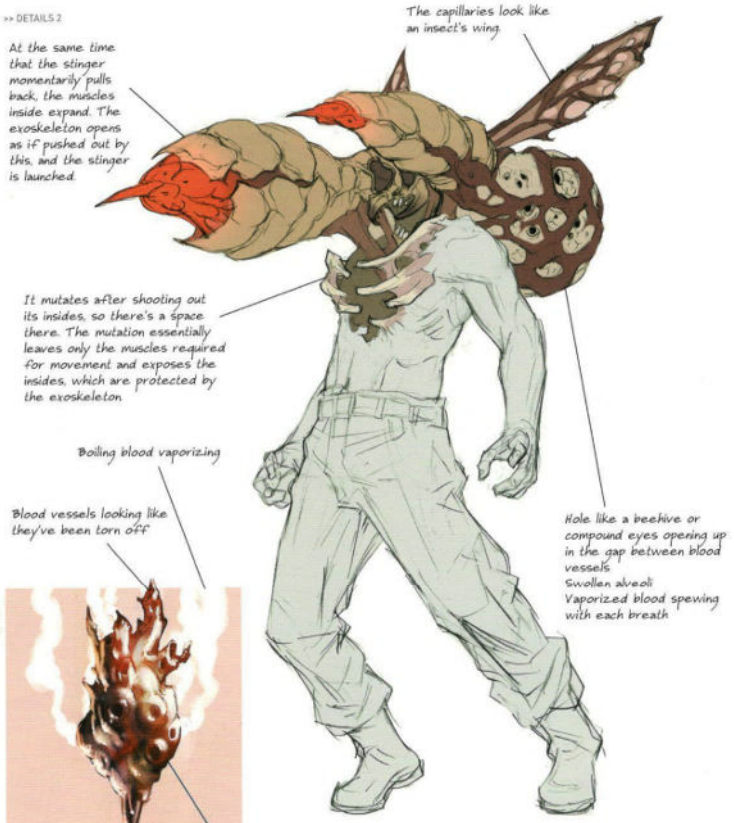
This mutation has a head in the shape of two bees, and releases a bomb from the tip of the tail in the front that emits "smoke". By flapping its wings, it disperses this smoke to cloud its target's vision and make them crazy. Its main goal seems to be to support other J'avo.

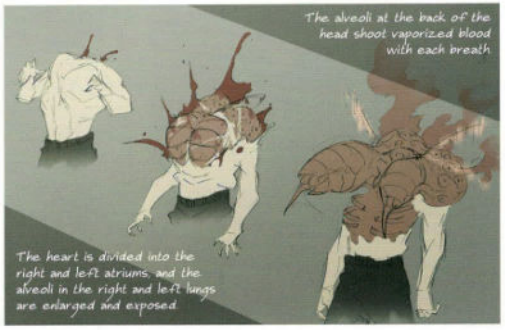
>> FINAL DRAFT

>> DETAILS 1


I want enough data so that the cell enumerations connect, with a few holes among them.
I twisted the cracks to make this complex three-dimensionally.
Make some of the parts protrude so it feels like it's jammed in there.
The carapace is cracked and blood vessels are popping out. It might be good to have them popping out even more than in this picture.
There's a bit of deformation due to the fact that the rear of the head's silhouette was revised. It might be good to bring this down a bit too so you can feel the weight of gravity.

>> DETAILS 2


The capillaries look like an insect's wing.
At the same time that the stinger momentarily pulls back, the muscles inside expand. The exoskeleton opens as if pushed out by this, and the stinger is launched.
It mutates after shooting out its insides, so there's a space there. The mutation essentially leaves only the muscles required for movement and exposes the insides, which are protected by the exoskeleton.
Boiling blood vaporizing
Blood vessels looking like they've been torn off
Hole like a beehive or compound eyes opening up in the gap between blood vessels
Swollen alveoli
Vaporized blood spewing with each breath
The smoke bomb itself is in the right atrium of the heart.


The alveoli at the back of the head shoot vaporized blood with each breath.
The heart is divided into the right and left atriums, and the alveoli in the right and left lungs are enlarged and exposed.

CREATOR'S COMMENT

The motif -- a bee -- is easy to understand. The two asymmetrical heads are in fact mutations of the alveoli and the heart, and the heart part at the tip can shoot out as a smoke bomb, with the vaporized blood becoming the smoke. [Takano]

TELO-KRLJUSHT

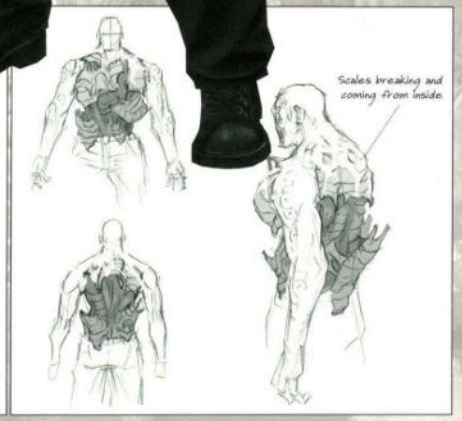
The "scales" that come out from the inside of the body, as if to repair the damaged torso, are so strong that they repel any physical attacks by hand and cannot even be penetrated by bullets. Although it does not have any special attacks because no other areas have mutated, it is very difficult to penetrate this tough armor.

CREATOR'S COMMENT

This creature, which we called the "invincible torso" during development, has a wharf roach motif. Because the mutation is small at first glance, it looks subdued in the game, but since all the details are incorporated into the model, I'd love it if players would get up close and really take a look. (Takano)

>> FINAL DRAFT

>> DETAILS



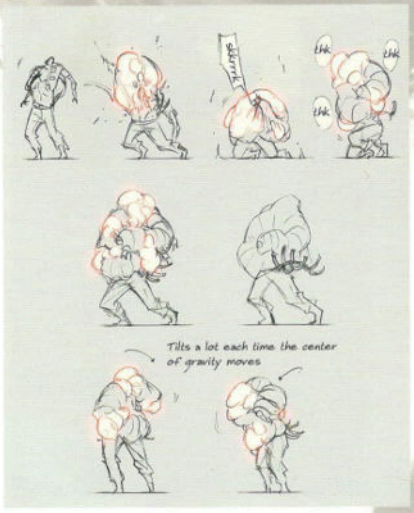
S.T.A.R.S. RACCOON
www.residentevillive.ru

TELO-EKSPLOZIJA

The upper body of this mutation has a shape like a combination of hornworms, and when it is attacked, they all "explode" together, trying to return everything to dust -- a terrifying mutation. Because its lower half is smaller than its enlarged upper body, its center of gravity is poorly balanced, and it always staggers and stumbles as it approaches its target.

>> FINAL DRAFT

>> DETAILS



>> DESIGN DRAFTS

CREATOR'S COMMENT

This creature was referred to as the "bomb mutation" during development. It was designed based on a rhinoceros beetle or stag beetle larva. At first, only the larvae stomachs protruded, but then, thinking it would be better if they came out in all directions, we did the design so that you could see their soft bodies from the top, bottom, right, and left. The design itself is simple, so we focused on texture and movement. (Takano)

Telo-Magla

Moth-like wings sprout from the front of the torso, and the Telo-Magla flaps these wings to spread a poisonous cloud of scales over the nearby area. The scales are not poisonous enough to be fatal, but because they obstruct vision, being overcome by them puts players in a tight spot. Unlike other mutations, the Telo-Magla has been seen returning to its original form after spreading the scales.

Creator's Comment

This creature design was based on a moth. Like the Glava-Dim, this creature relies on reducing the player's visibility. It is worth noting that there are gasses of different colors, each representing a different meaning or purpose. We wanted the scales to be noticeable, and we felt a yellow gas would help with that. (Takano)

>> FINAL DRAFT

>> ROUGH ILLUSTRATION

Ruka-Khvatanje

This creature has an arm mutated like a worm. It captures its target with the feelers at the tip of this arm and smashes them against the ground or a wall. Because the feelers at the end can also be moved freely in addition to the arm itself quickly lengthening to reach far away areas, its prey cannot feel secure even while hiding in an area that seems like it would be safe.

Creator's Comment

The theme for this creature was a sandworm, and we nicknamed it "Snatch". Since it wouldn't be fun for it to just have this sandworm-like arm to look at, we went with the gimmicks of the arm being extendable and differently-colored feelers coming out from inside it. This design was one that came together particularly smoothly, and it was actually making adjustments for things like texture during modeling that took the most time. (Takano)

>> FINAL DRAFT

RUKA-SRP

This mutation's seriously damaged arm transforms into a sharp sickle, and the creature cuts down its targets with this blade. Because the sickle boasts a wide reach and is swung around in a large sweeping motion, it is hard to avoid even at a distance. Contrary to its broken, twisted look, it is extremely hard and has been known to effectively repel ordinary attacks.

CREATOR'S COMMENT

We called this the "sickle mutation", and as you can see, we took our inspiration from the praying mantis. This was the first mutation I designed, and rather than just distorting the body to hammer home the mutation idea, I decided to leave some human parts intact. In this creature's case, I preserved the easy-to-understand fingers. (Takano)

>> FINAL DRAFT

>> ROUGH ILLUSTRATIONS

RUKA-BEDEM

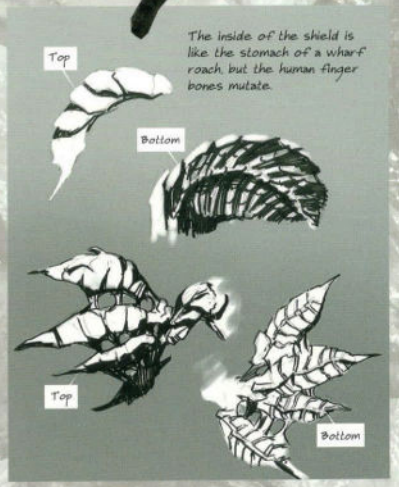
This mutation's arm, with its solid, enormous shield, completely covers the front of the body, offering the protection of an iron wall that renders even heavy weapons useless. Not only is this wall tough, the shield-like arm can be shoved forward to repeatedly deliver a forceful blow. Standing directly in front of this mutation is equivalent to committing suicide.

CREATOR'S COMMENT

Called the "shield mutation", this creature has finger-like things spread out at the end of its arm. The wharf roach-style design was decided on early, but with the arm being an enormous shield, I had a lot of trouble figuring out how to incorporate an organic persuasiveness into it. [Takano]

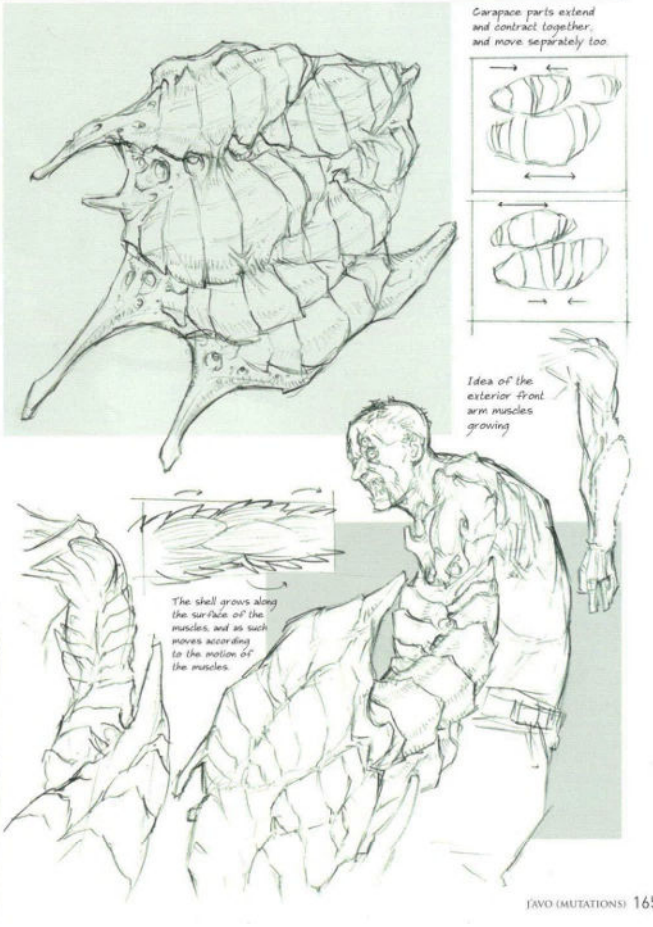
>> FINAL DRAFT

>> DETAILS 1



>> DETAILS 2

At the same time that the shoulder plates are repeatedly being created, an exoskeleton like that of a wharf roach is also growing.


Carapace parts extend and contract together, and move separately too.
Idea of the exterior front arm muscles growing
The shell grows along the surface of the muscles, and as such moves according to the motion of the muscles.

NOGA-LET

Its legs mutate into something like the wings of a moth, and it flies freely through the air, suspended upside down. Not only can it not be reached with close-range weapons, the wings are stronger than they look and it is no easy thing to shoot this mutation down. If you ignore this creature, it will take your life, swooping down from your blind spot.

>> FINAL DRAFT

CREATOR'S COMMENT

Called the "flying mutation", this creature was designed with the concept of a moth, like Telo-Magla. When selecting what to use as motifs for the creatures in the Resident Evil series, we try to avoid choosing things just because we haven't done them before or because they're new; for us, the main condition is that they are creepy or scary. (Takano)

NOGA-OKLOP

Its legs, covered in steel-like armor, do not interfere with its physical movement. At the same time, its leg strength is significantly enhanced, and the super-powerful jump kicks that result from that can easily pulverize a human's bones. Because it's not possible to take out its feet and immobilize it, your only chance to survive if you happen to encounter a Noga-Oklop is to do whatever you can to keep your distance from it.

>> FINAL DRAFT

>> ROUGH ILLUSTRATIONS

CREATOR'S COMMENT

With its combination of asymmetrical wharf roach carapace parts and human leg parts, this mutation's creepiness factor is amply expressed. In the initial stages, I drew it with more of a sense of weight, but I lightened it to make it a more interesting mutation to fight, so it ended up being an active creature that kills in the air. (laughs) (Takano)

www.residentevillive.ru

NOGA-TRCHANJE

The leg area's spider-like mutation allows the Noga-Trchanje to crawl freely around floors, obviously, as well as walls and ceilings. It carries prey while wandering, and is especially good at guerrilla-style fighting, attacking from outside the target's field of view. Its mobility is a particularly serious threat in labyrinthine, multi-tenant buildings.

>> FINAL DRAFT

>> DESIGN DRAFT

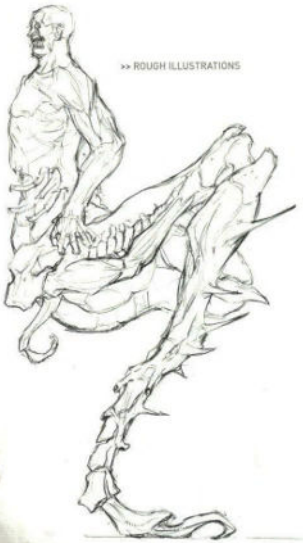
CREATOR'S COMMENT

As you can see at first glance, the motif here is a spider. When I first designed it, I immediately attached the parts that were the spider's legs to the lower body, but the scariness was lessened, even if it did have a threatening presence looking down on the player, so I flipped it and made it creepier. [Takano]

NOGA-SKAKANJE

The Noga-Skakanje's legs -- mutated into grasshopper- or flea-like limbs -- are capable of astounding leaps, making the creature a threat even to helicopters flying in the sky above. Because of this high-flying ability, it is able to quickly capture targets even in rough terrain with sharp increases and decreases in height. While it is not able to demonstrate this precious leg power in small spaces, it remains a threat anyway due to the gun it carries in its hand.

>> ROUGH ILLUSTRATIONS



>> FINAL DRAFT

CREATOR'S COMMENT

Called the "jump mutation" in development, this creature was designed with the motif of a flea or a grasshopper, both known for their superior jumping abilities. Initially, the lower body was something harder like the body of a robot, but the insect-like quality I needed wasn't coming out with that, so it ended up being the sharp shape it is now. If you look closely, the human pelvic bone is still there. [Takano]

Early Mutation Drafts

>> DESIGN DRAFTS

CREATOR'S COMMENT

I drew these when I wasn't firm on the design concepts, thinking it might help to draw a bunch of different things. Only drawing the concepts for the mutated parts always made them look too much like creatures from past games in the series, so I decided to be more detailed and add in the insect-like qualities and human parts and other things. (Takano)

CHRYSALID

When J'avo are seriously injured, the C-Virus in their bodies is activated, creating a hard outer layer of skin and forming a chrysalid to protect them from enemies. Inside the outer layer, the body structure is dissolved and rebuilt over and over due to the effects of the C-Virus, and once the J'avo's form has completely changed, the outer layer breaks and the J'avo -- now known as a "Complete Mutation" -- once again emerges into the outside world.

CREATOR'S COMMENT

Depicted in the game's title sequence and logo, this creature symbolizes Resident Evil 6 in a way, the final end to those infected with the C-Virus. They emerge from the chrysalid stage a totally different creature, and it was a lot of work to express the process of these changes. (Kuroyabu)

>> FINAL DRAFT

>> DESIGN DRAFTS

www.residentevillive.ru

>> CHANGING INTO THE CHRYSALID

>> CHRYSALID FIGURE DESIGNS

>> CONCEPT ART

CREATOR'S COMMENT

Depicting the J'avo catching fire, spurting tar from holes upon holes, melting, and then changing into the chrysalid shape was really difficult. In the end, by utilizing special techniques I'd never used before, I was able to accurately portray the transformation process. It's a creature with some really interesting textures, so I'd love it if players would get up close to one and really take a good look. (Kuroyabu)

NAPAD

Boasting superhuman strength with an enormous frame that is covered in a hard outer layer, this mutation attacks its targets with all of its might and rips them to shreds. They often swing their arms and beat their chests with both hands when excited, calling to mind a gorilla. They emit steam from all over their body to regulate their internal temperature so that they don't overheat.

>> FINAL DRAFT

CREATOR'S COMMENT

If the regular mutations are insects, then the Complete Mutations are animal-based, and the first of these bio-organic weapons I designed was the Napad here. With a gorilla motif, I designed this one as an in-fighter, terrifying and threatening prey with its thick arms and violent look. (H. Nakaokal

>> DETAILS

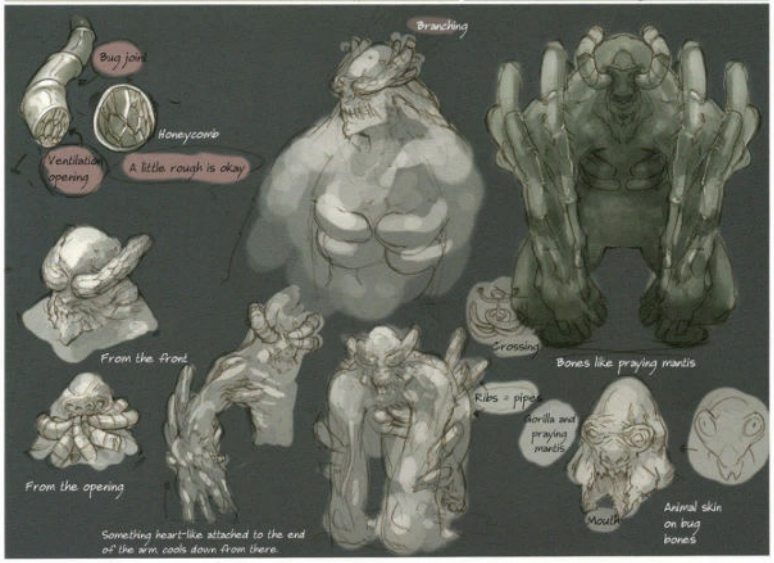
Shaded to look like a gorilla's head, with details inspired by insects and pipes. The shadows and general shape make this head look like a gorilla upon first glance, but closer inspection reveals a more insect-like entity.
The face looks like it is pressed up against plastic wrap.
The sinew and membrane act to somewhat deform the lines of the muscles.
Red parts are living tissue.
There are sinewy muscles between the plates.
Something like hornet larva rises up along the line of the spine. It's exterior is that of an animal, but the inside is still an insect. I'd like to go with a more transparent texture, rather than have it emitting light.
Back

Major weak point. More damage than red areas. The idea is that several organs are tangled together and pulsing.
The white area shows the bug and major weak point.
Weak point. The red areas. Not as good as the white area, but attacks here usually do damage.
Idea of muscle tissue.
Front
The weak points and major weak points are not clearly separated, but mixed together.
The torn blood vessels pulse and can be seen from the front as well.
Back

>> DESIGN DRAFTS

CREATOR'S COMMENT

The difference from the B.O.W.s up to now is the concept of heat and steam we decided on as the main style for Resident Evil 6. At first, I drew some regular pipes to emit steam, but that had a sci-fi or fantasy feel, so I turned the bones into pipes for a more creature-like feel. The yellow design draft below was something I drew before the concept had solidified, with the idea that its carapace split open to reveal its weak point. (K. Nakaoka)



STRELATS

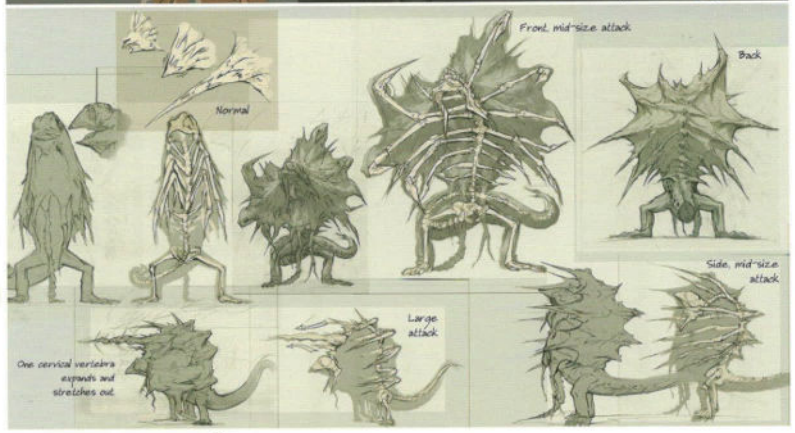
In addition to threatening anyone entering its territory and emitting gas, it launches mutated, needle-like parts of its body at targets from afar, like an archer. It also crawls around freely on walls and ceilings like a lizard, and toys with its targets through quick movements, not allowing any to approach it.

>> FINAL DRAFT

CREATOR'S COMMENT

The motil was a frilled lizard, and it can attack from far away with its long-range shots. To make up for the arms -- which have mutated into useless, thin bug legs -- I made it so that the frilled part has bones running through it, which it can shoot to attack. (H. Nakaoka)

Something combining bone and muscle (facing upward (idea of the enlarged spine being shredded) comes flying out. At that time, large needles slide way out, and about half of them draw back as it lowers its head and turns to the front.
Bones come out so that they can emit boiling blood. The vaporized blood that comes from the holes looks like it's shining, and more pressure is put on the bony-like things causing them to protrude. (Maybe just long bones that stand out for scale with trees?)
They are trembling, tension is at a maximum. The frill is thrown upward and a little toward the back. Too much effort is used for the large needles, and they shoot blood that hasn't been totally vaporized.



CREATOR'S COMMENT

The design drafts above are things I drew for the opening and closing of the frill at the modeling stage, to explain the bone structure and how it moves when it attacks. The design draft that looks like an owl at the top right of page 181 is something I thought I might try when I was looking for a creature from the real world that shoots flying projectiles, since owls have the habit of shooting out the contents of their stomachs. However, I ended up not being able to use it since it was a little too cute, making it too tricky. (H. Nakaoka)

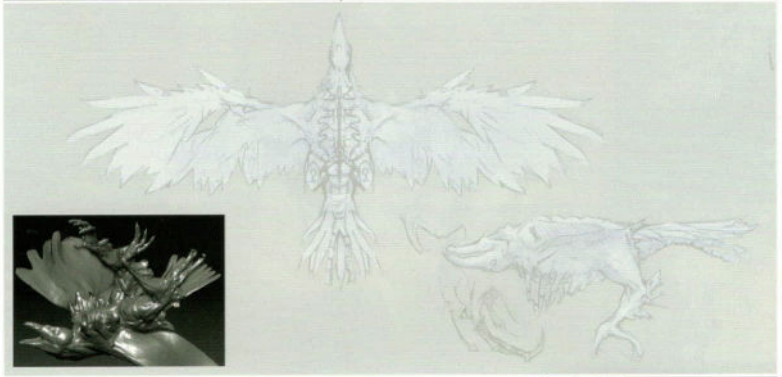
MESETS

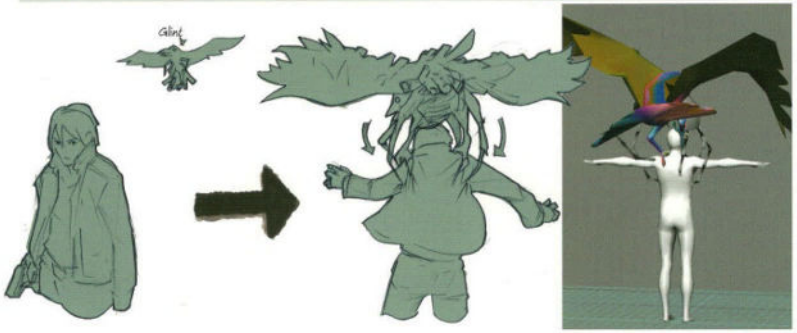
With a crow-like appearance, it flies through the sky, illuminated by the moonlight. When hunting prey, it seeks out a target while making circles in the sky, descends rapidly to grab the target and carry it upward, and then drops the target from a great height.

>> FINAL DRAFT

>> DETAILS

When attacking, the chest opens and the talons come out even further.
Even when they are pulled back, the talons stick out and dangle a little.

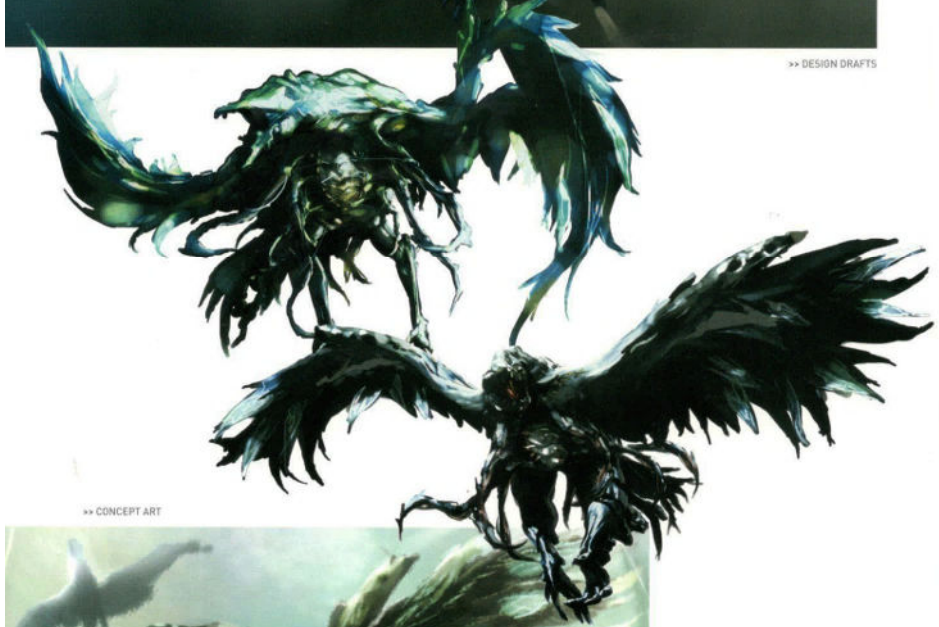




CREATOR'S COMMENT

As you can tell, the motif was a crow. I did the design so that it has an insect's legs with wings that are a combination of a crow's and an insect's. Actually, you can see this if you look closely at the detailed drawings, but the head and the legs are oppositely oriented, so it has a shape that a human fits into perfectly. (H. Nakaoka)

>> DESIGN DRAFTS



>> CONCEPT ART

CREATOR'S COMMENT

I got an "Oh, nice work" at the stage where I showed the concept art, so the design was decided on pretty easily. I was asked what it would look like when it was flying and what the silhouette of the insect legs was like, so for the design drafts, I drew it specifically to demonstrate those things, but the shape is essentially the same as the final draft. (H. Nakaoka)

GNEZDO

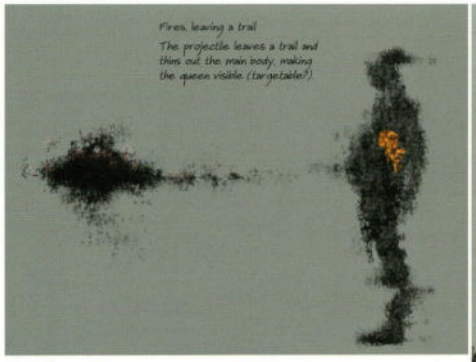
Countless small bee-like creatures come together in the shape of a human, and in the middle of this "hive" hides one larger creature: the queen. The colony's behavior is controlled by this queen and it shares its senses with her, so the colony's defining feature is that if it loses the queen, all the individuals disappear as well.

CREATOR'S COMMENT

This creature was born from the idea of creating a person from a collection of bugs. During the design process, I started wondering if this idea could even be depicted within the game. Since this wasn't in the domain of what could normally be created with models, the effects staff worked super-hard for me here, and I think they really nailed it. (H. Nakaoka)

>> FINAL DRAFT

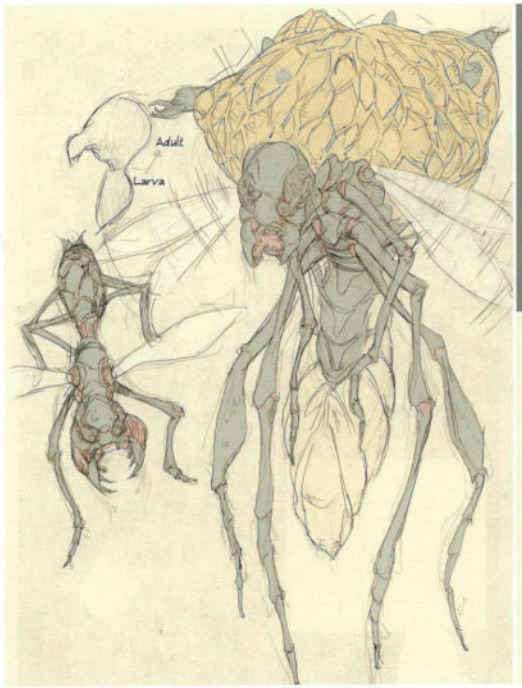
>> DETAILS



CREATOR'S COMMENT

If we made the queen a realistic size, she'd naturally be too small and you wouldn't be able to shoot her with a gun. So we added pouches containing loads of small babies to the top and bottom of her body, and when those stretch or compress, the queen is either visible or hidden, which is fairly convincing. (H. Nakaoka)

>> DESIGN DRAFTS 1



>> DESIGN DRAFTS 2

CREATOR'S COMMENT

Before I got the idea of creating a human shape with a group of insects, I had a bunch of other ideas, such as a body that was transparent or on fire. The drawing to the left actually became the start of Haos. (H. Nakaoka)

>> CONCEPT ILLUSTRATION

LEPOTITSA

"Lepotitsa" -- which comes from the Serbian word for feminine beauty -- is quite an ironic name for such an exceptionally ugly creature. The gas emitted from the holes all over its body changes those who breathe it into living corpses, or zombies. The creature is able to disperse this gas over a radius of three square miles, an ability that changed the once-peaceful town of Tall Oaks into a living hell when it was attacked by several Lepotitsa.

CREATOR'S COMMENT

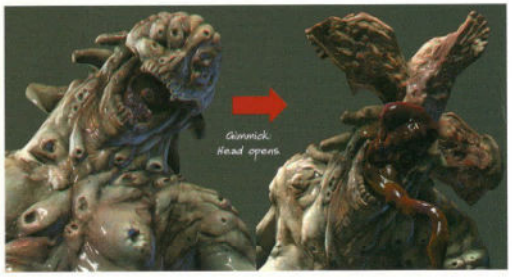
We had the solid concept of a mother who would give birth to zombies, making this a creature where everything went smoothly, from settling on the design to completing the modeling. It might look like it's smiling, but it just looks that way because the muscles are pulled back; I think the creature is actually suffering. We even made its breathing sound like a laugh, for a really creepy spectacle. [Takano]

www.residentevillive.ru

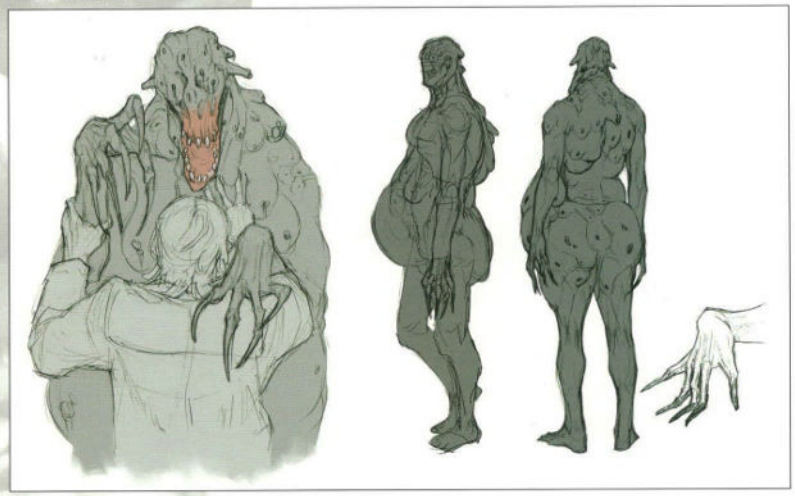
>> FINAL DRAFT

>> DESIGN DRAFTS

>> DETAILS



>> ROUGH ILLUSTRATIONS



CREATOR'S COMMENT

The creatures born of the C-Virus become more humanoid in appearance as they evolve, losing more and more of their bestial and insect-like traits. This is why Lepotitsa has minimal insect components and is visually closer to a human. [Takano]

OGROMAN

With an enormous body several times larger than that of any human, this creature lays waste to everything around it using its exceptional strength. It has only the minimum amount of intelligence needed to stay alive, and is used to gain control of the front lines in a conflict. In the Republic of Edonia's civil war, the anti-government forces used this creature in actual combat, causing the suffering and deaths of many a BSAA soldier.

CREATOR'S COMMENT

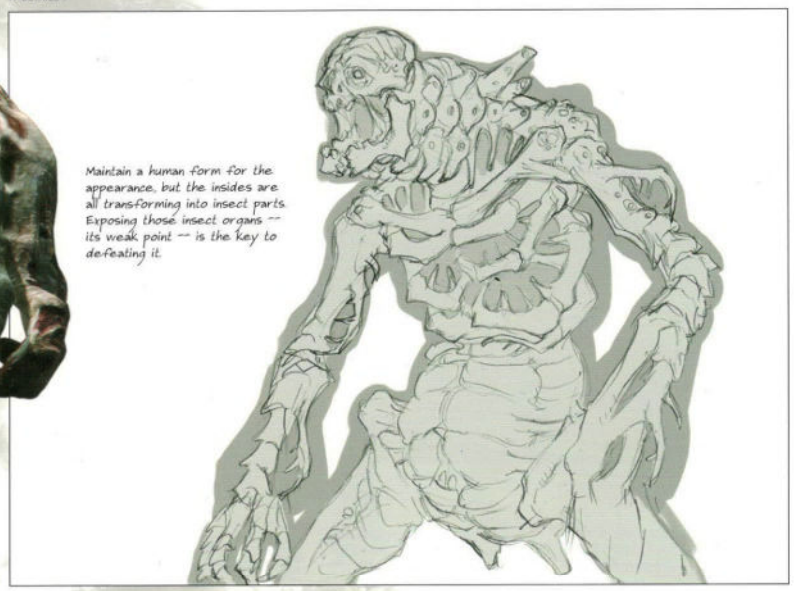
We came up with this one thinking it would be interesting if a creature innocent like a newborn baby was enormous and destructive. We were imagining a huge, powerful creature that moves aggressively, but instead, we decided on a monster that gives a languid impression and tried to come up with a previously unseen movement style based on that. [Takanol

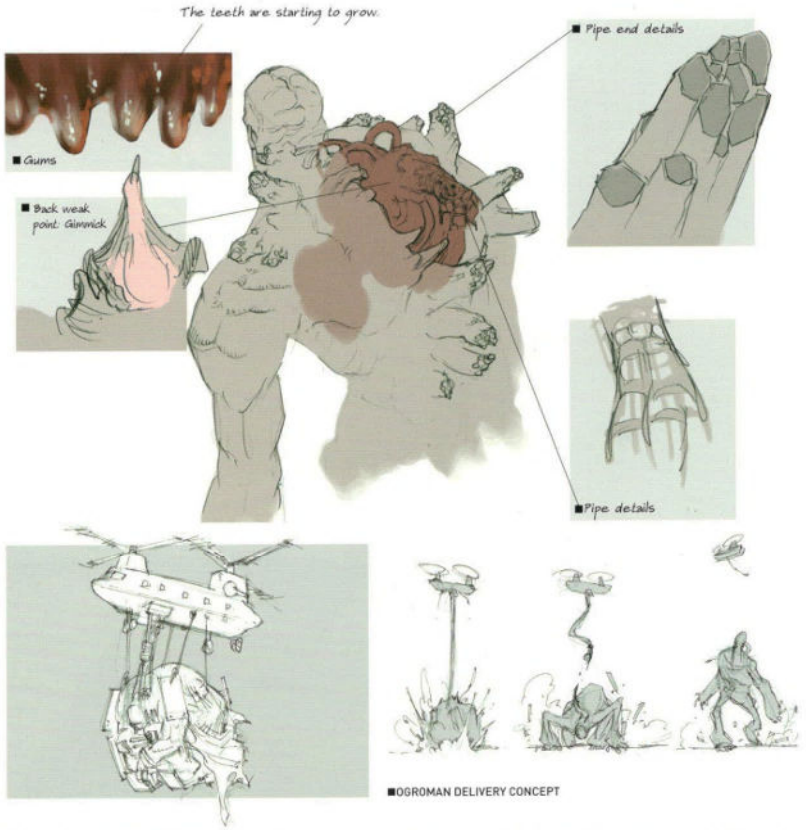
>> FINAL DRAFT

CREATOR'S COMMENT

Given the fact that it's just been born, it's still in an incomplete state, without eyes or teeth. Essentially, this mutation -- like Ustanak -- is all white, making this another creature where we tried to get an albino kind of look. [Takanol

>> DETAILS 1


Maintain a human form for the appearance, but the insides are all transforming into insect parts. Exposing those insect organs -- its weak point -- is the key to defeating it.



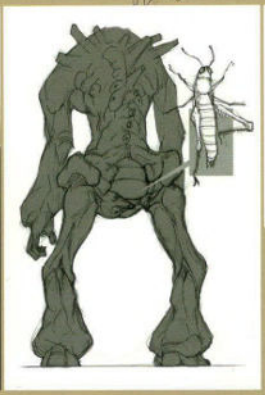
■OGROMAN DELIVERY CONCEPT

■OGROMAN DEATH CONCEPT

①It suffers after it is shot in the weak point exposed on its back.
②Slumps way down in front.
③Starts to dissolve and you can see the exoskeleton.
④Its flesh starts to fall away right there and it dies.

CREATOR'S COMMENT

I thought it would be good to add some insect-like qualities to the death concept, so I also came up with the idea of the back splitting open with a snap and something that looks like poisonous ooze seeping out when you defeat it. But doing anything beyond imagining all of that was too creepy, so I ended up scrapping it. (Takano)



CREATOR'S COMMENT

The line drawings above are sketches the modeling supervisor did during the production process. Rather than slavishly following the set designs, some parts ended up being modified during production. (Takano)

RASKLAPANJE

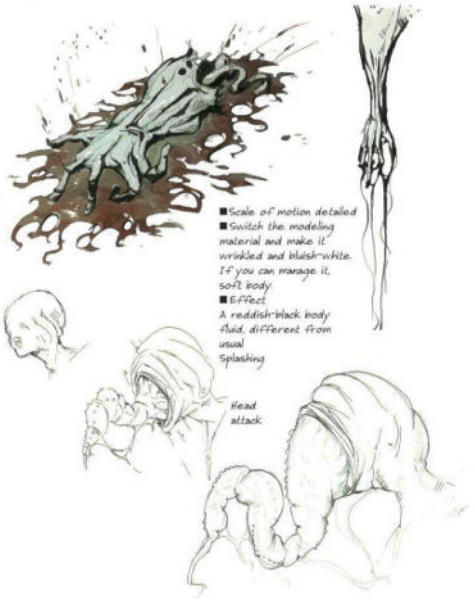
The bluish-white outer layer is formed to protect the leech-shaped main body concealed inside the membrane, and this creature is able to change its shape freely like a mollusk. Because there is no effect on the main body no matter how many pieces the outer layer is divided into, it will split apart as if disassembling and attack its prey. It also despises fire, and the main body has been known to leap outside of the outer layer when it encounters high temperatures.

CREATOR'S COMMENT

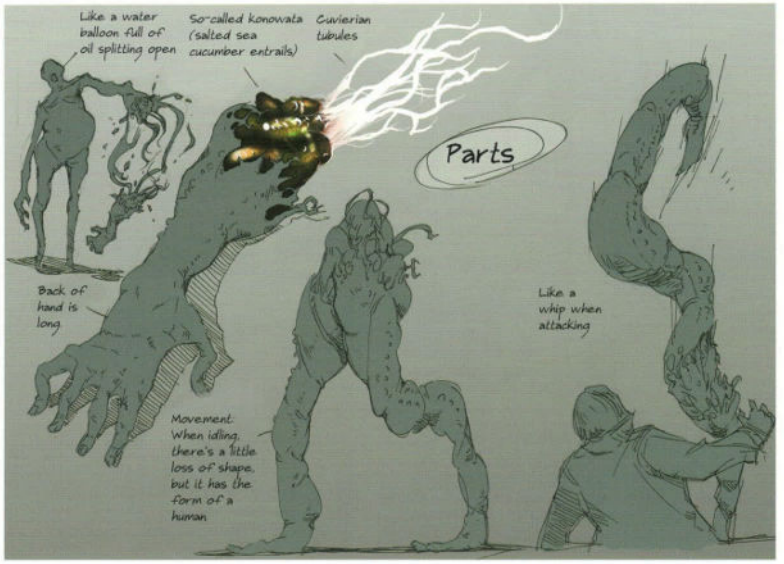
We had decided on the concept of something that breaks up into various parts, all of which move on their own, so I ended up thinking about what kind of design would be scary. The terror of something cut off from its main body coming after you wouldn't come through unless there was a sense of reality and déjà vu. For this reason, we made the overall silhouette human-shaped, so you could see that the separated parts are hands and feet and other recognizable things like that. For the insides, we went with the idea of a sea cucumber. [H. Nakaoka]

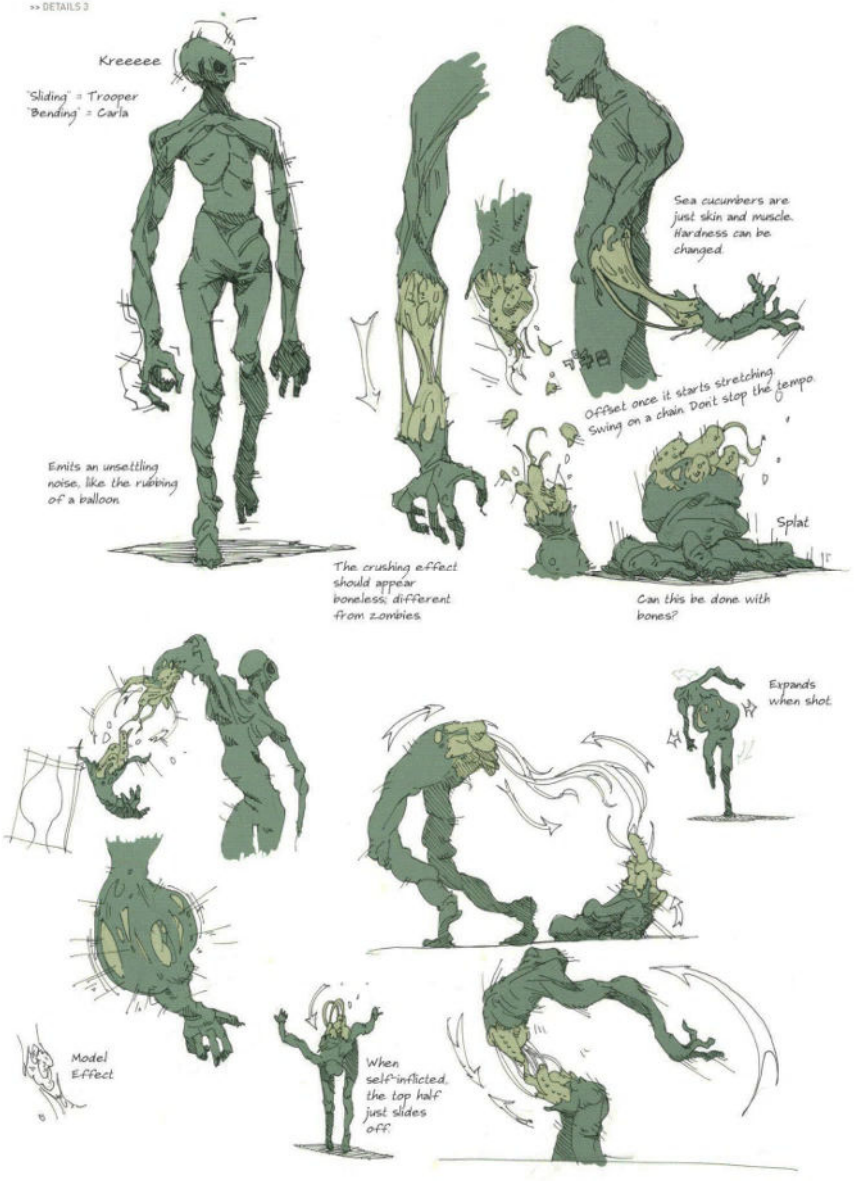
>> FINAL DRAFT

>> DETAILS 1


■Scale of motion detailed
■Switch the modeling material and make it wrinkled and bluish-white. If you can manage it, soft body.
■Effect
A reddish-black body fluid, different from usual
Splashing
Head attack

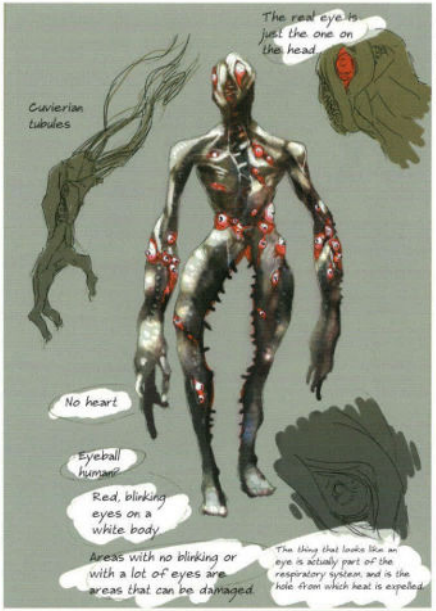
>> DETAILS 2


Like a water balloon full of oil splitting open
So-called konowata (salted sea cucumber entrails)
Cuvierian tubules
Parts
Back of hand is long
Like a whip when attacking
Movement. When idling, there's a little loss of shape, but it has the form of a human


Kreeeee
'Sliding' = Trooper
'Bending' = Carla
Emits an unsettling noise, like the rubbing of a balloon.
Sea cucumbers are just skin and muscle. Hardness can be changed.
Offset once it starts stretching. Swing on a chain. Don't stop the tempo.
Splat
The crushing effect should appear boneless; different from zombies.
Can this be done with bones?
Expands when shot.
Model Effect
When self-inflicted, the top half just slides off.

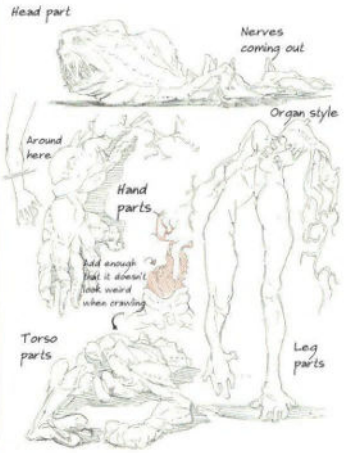
CREATOR'S COMMENT

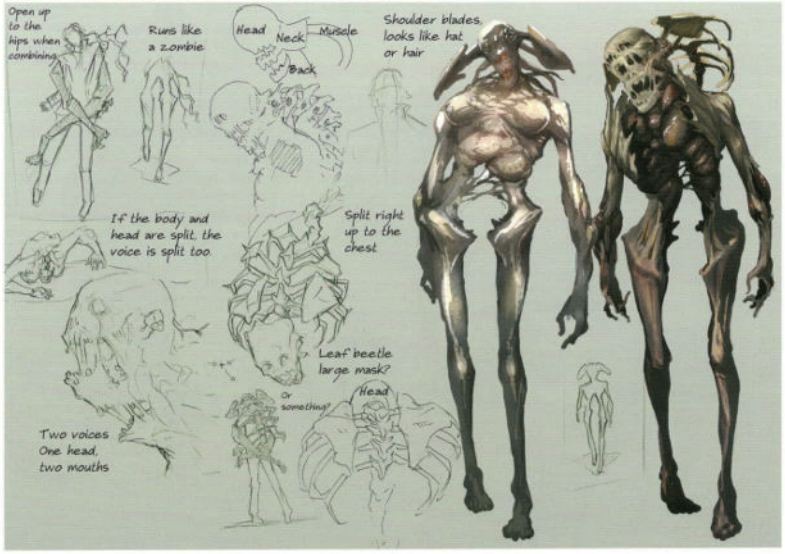
After the provisional model was done, we started imagining a bunch of things, like what kinds of movement would be interesting for this creature and how to bring out its special features. These illustrations are from that period when we were exploring ideas like how it might be fun if it went into its opponent's body and a child was born from there. (H. Nakaoka)


The real eye is just the one on the head.
Cuvierian tubules
No heart.
Eyeball human?
Red, blinking eyes on a white body.
Areas with no blinking or with a lot of eyes are areas that can be damaged.
The thing that looks like an eye is actually part of the respiratory system, and is the hole from which heat is expelled.

CREATOR'S COMMENT

Before we decided on the current human shape, we came up with ideas like something with eyes all over it or with the bones all divided. The truth is, at this stage, there was a design where it moved only with its head. It's a concept we got rid of in the end, but personally, that one was my favorite. (H. Nakaoka)





CREATOR'S COMMENT

We came up with ideas for ways to defeat the individual parts, and ended up with things like putting them in a microwave and just boiling them, which I thought were funny so I drew them up. I honestly never thought they'd actually be incorporated into the game... (laughs) (H. Nakaoka)

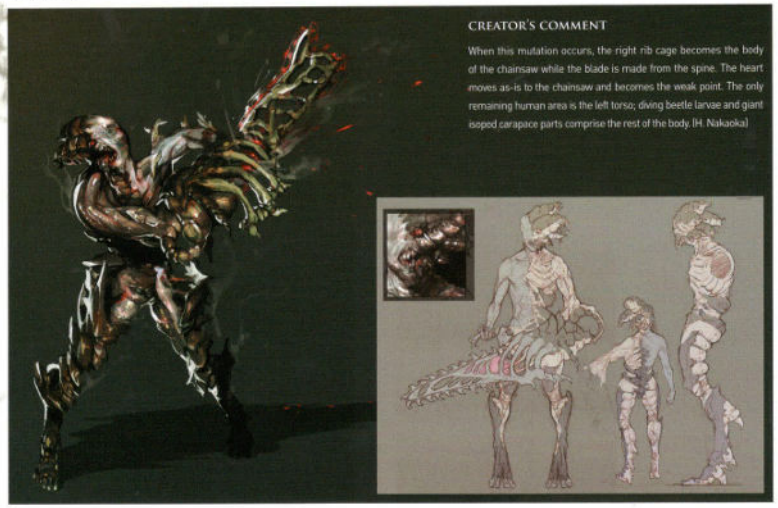
UBISTVO

This creature's mutation is particularly unique: its heart, spine, and ribs all shifted into the chainsaw-shaped right arm when it initially mutated, so destroying this arm will lead to the creature's death. Although it has a human-like silhouette, the Ubistvo is so powerful and resilient that it can't fairly be compared to a human, and its attachment to its target is almost abnormally intense. It will chase its target with incredible persistence, and -- if it manages to catch them -- will "murder" them, just as its namesake implies.

CREATOR'S COMMENT

This creature came from the idea of a living chainsaw. At first, we came up with a design where it was holding a mechanical chainsaw as you can see at the bottom left of page 202, but we had requests for a living chainsaw, so after some hard work, we ended up with this design incorporating the chainsaw as part of its body. (H. Nakaoka)

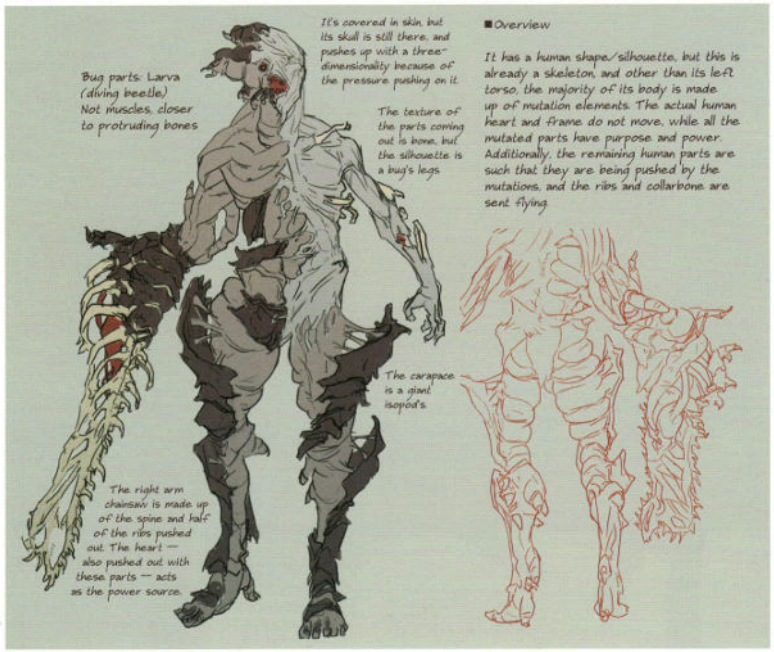
>> FINAL DRAFT

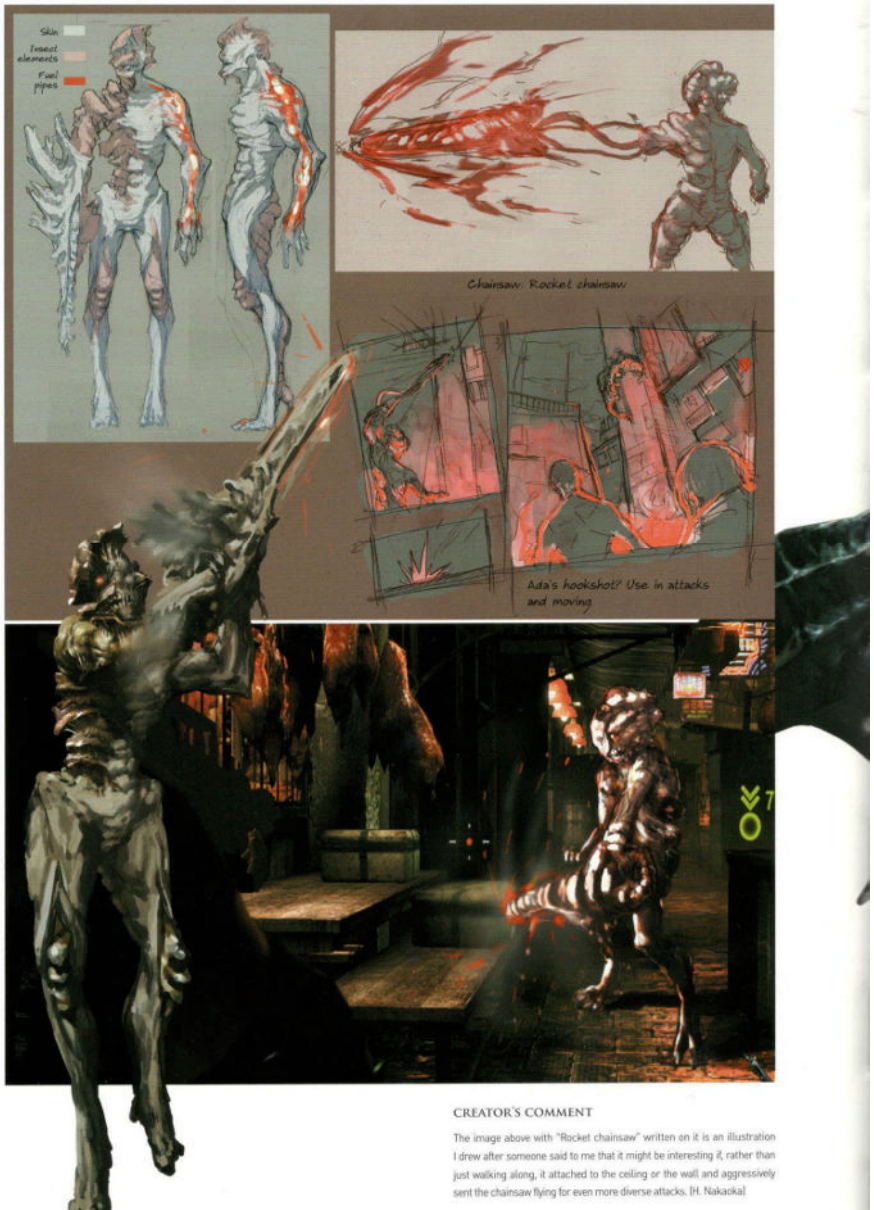


CREATOR'S COMMENT

When this mutation occurs, the right rib cage becomes the body of the chainsaw while the blade is made from the spine. The heart moves as-is to the chainsaw and becomes the weak point. The only remaining human area is the left torso; diving beetle larvae and giant isopod carapace parts comprise the rest of the body. (H. Nakaoka)

>> DETAILS


Bug parts: Larva (diving beetle) Not muscles, closer to protruding bones
It's covered in skin, but its skull is still there, and pushes up with a three-dimensionality because of the pressure pushing on it.
The texture of the parts coming out is bone, but the silhouette is a bug's legs.
The carapace is a giant isopod's.
The right arm chainsaw is made up of the spine and half of the ribs pushed out. The heart — also pushed out with these parts — acts as the power source.
■Overview
It has a human shape/silhouette, but this is already a skeleton, and other than its left torso, the majority of its body is made up of mutation elements. The actual human heart and frame do not move, while all the mutated parts have purpose and power. Additionally, the remaining human parts are such that they are being pushed by the mutations, and the ribs and collarbone are sent flying.



CREATOR'S COMMENT

The image above with "Rocket chainsaw" written on it is an illustration I drew after someone said to me that it might be interesting if, rather than just walking along, it attached to the ceiling or the wall and aggressively sent the chainsaw flying for even more diverse attacks. [H. Nakaoka]

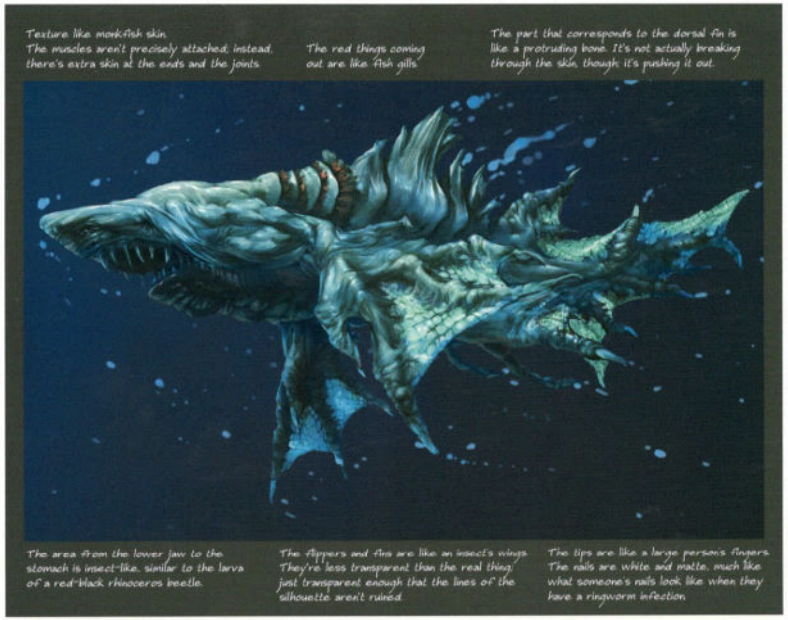
BRZAK

This enormous shark-like B.O.W. is actually a human infected with the C-Virus. It developed organs to sense the movement of waves in the water or on the water's surface, and when it detects something mobile, like humans or zombies, it surges forward like a raging river. Meanwhile, because its eyes and ears essentially do not function, it shows little interest in stationary objects, such as corpses.

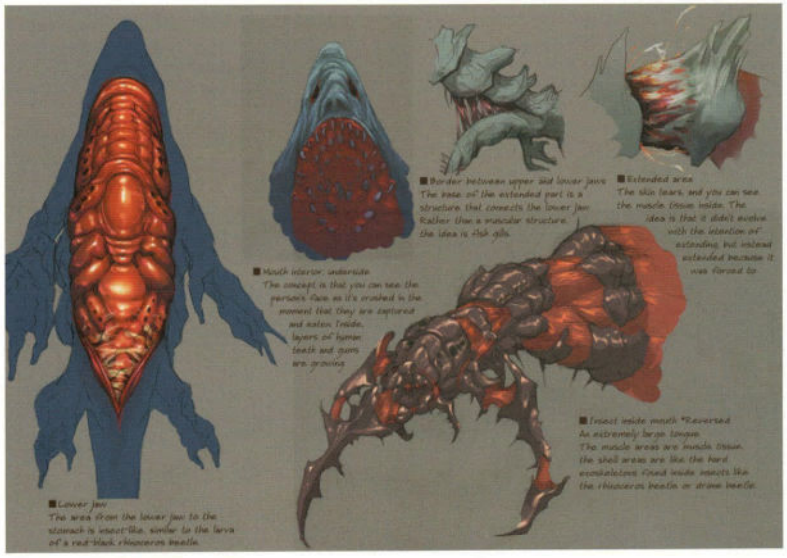
CREATOR'S COMMENT

The concept I was given for this design was a shark creature that's active in the water, and I designed it exactly as specified. But since this was also supposed to be a human mutated by the C-Virus, I added in some human-like parts so you can tell that it is indeed a mutation. As shown in the details on pages 204 and 205, I left traces of human elements like how the front fins are in a shape reminiscent of human arms and the tips of the fins are like fingers. [H. Nakaoka]

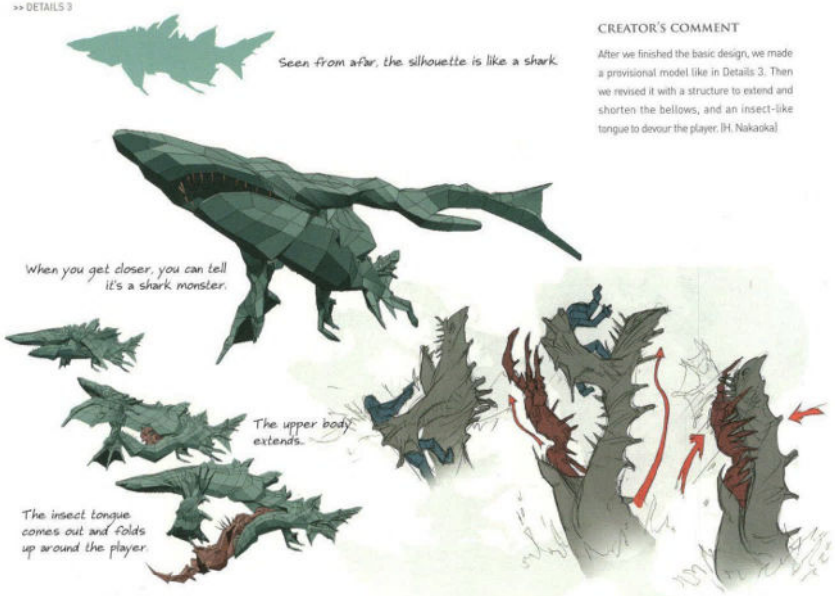
>> FINAL DRAFT AND DETAILS 1


Texture like mackfish skin. The muscles aren't precisely attached; instead, there's extra skin at the ends and the joints.
The red things coming out are like fish gills.
The part that corresponds to the dorsal fin is like a protruding bone. It's not actually breaking through the skin, though; it's pushing it out.
The area from the lower jaw to the stomach is insect-like, similar to the larva of a red-black rhinoceros beetle.
The flippers and fins are like an insect's wings. They're less transparent than the real thing, just transparent enough that the lines of the silhouette aren't ruined.
The lips are like a large person's fingers. The nails are white and matte, much like what someone's nails look like when they have a ringworm infection.

>> DETAILS 2


■ Lower jaw
The area from the lower jaw to the stomach is insect-like, similar to the larva of a red-black rhinoceros beetle.
■ Mouth interior, underside
The concept is that you can see the person's face as it's crushed in the moment that they are captured and eaten. Inside, layers of human teeth and gums are growing.
■ Border between upper and lower jaws
The base of the extended part is a structure that connects the lower jaw. Rather than a muscular structure, the idea is fish gills.
■ Extended area
The skin tears, and you can see the muscle tissue inside. The idea is that it didn't evolve with the intention of extending, but instead extended because it was forced to.
■ Insect inside mouth "Reversed
An extremely large tongue. The muscle areas are muscle tissue, the shell areas are like the hard exoskeletons found inside insects like the rhinoceros beetle or stone beetle.

>> DETAILS 3


Seen from afar, the silhouette is like a shark.
When you get closer, you can tell it's a shark monster.
The upper body extends.
The insect tongue comes out and folds up around the player.

CREATOR'S COMMENT

After we finished the basic design, we made a provisional model like in Details 3. Then we revised it with a structure to extend and shorten the bellows, and an insect-like tongue to devour the player. (H. Nakaokal

>> CONCEPT ART

ILUZIJA

A creature with a form like a large snake. It moves freely in all directions, even inside buildings, destroying walls and anything else in its path. When it spots prey, it becomes excited and secretes a fluid that warps the light around its skin, causing it to blend in with the surrounding scenery. By doing so, it frightens its prey by becoming an illusion they can't see.

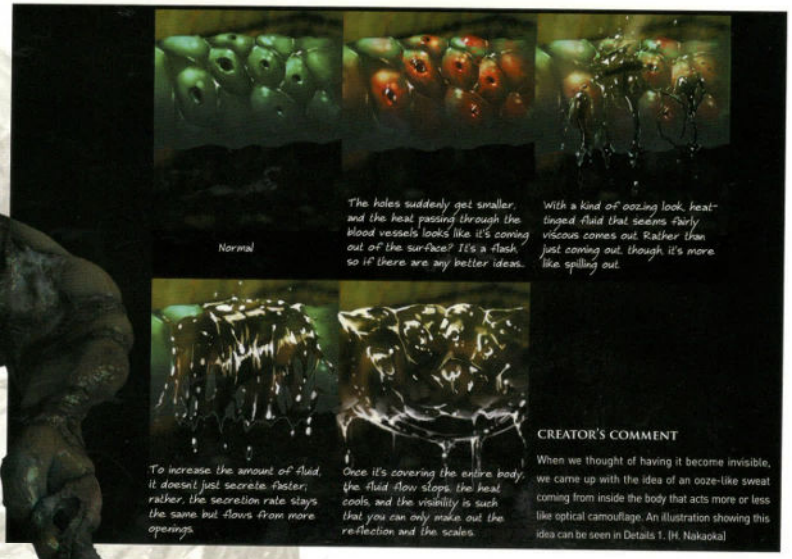
www.residentevillive.ru

CREATOR'S COMMENT

This creature was born from the idea of wanting to make an enormous, transparent snake. At first glance it just looks like a snake, but like Brzak, it was originally a person, so human traces like the eyeballs and spine remain. (H. Nakaoka)

>> FINAL DRAFT

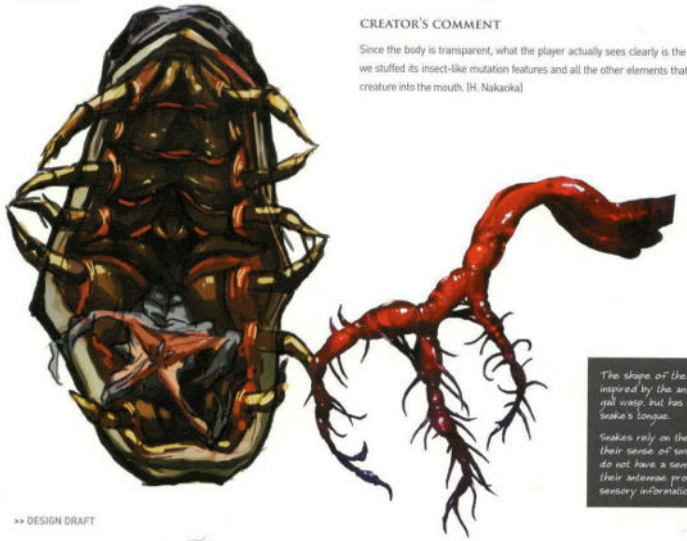
>> DETAILS 1


Normal
The holes suddenly get smaller, and the heat passing through the blood vessels looks like it's coming out of the surface? It's a flash, so if there are any better ideas...
With a kind of oozing look, heat-tinged fluid that seems fairly viscous comes out. Rather than just coming out, though, it's more like spilling out.
To increase the amount of fluid, it doesn't just secrete faster; rather, the secretion rate stays the same but flows from more openings.
Once it's covering the entire body, the fluid flow stops, the heat cools, and the visibility is such that you can only make out the reflection and the scales.

CREATOR'S COMMENT

When we thought of having it become invisible, we came up with the idea of an ooze-like sweat coming from inside the body that acts more or less like optical camouflage. An illustration showing this idea can be seen in Details 1. (H. Nakaoka)

>> DETAILS 2



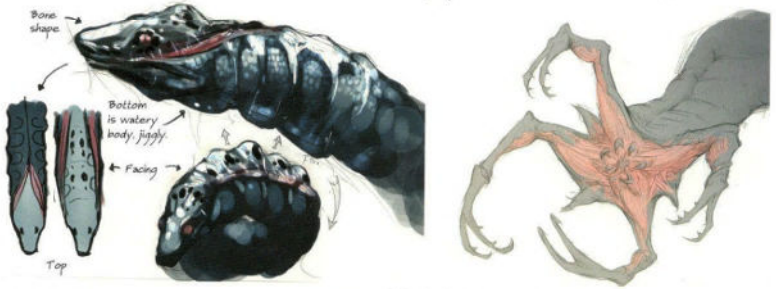
CREATOR'S COMMENT

Since the body is transparent, what the player actually sees clearly is the inside of the mouth. So we stuffed its insect-like mutation features and all the other elements that would make it a creepy creature into the mouth. [H. Nakaoka]

The shape of the tongue was inspired by the antennae of the gall wasp, but has the texture of a snake's tongue.

Snakes rely on their tongues for their sense of smell. Since insects do not have a sense of smell, their antennae provide comparable sensory information.

>> DESIGN DRAFT

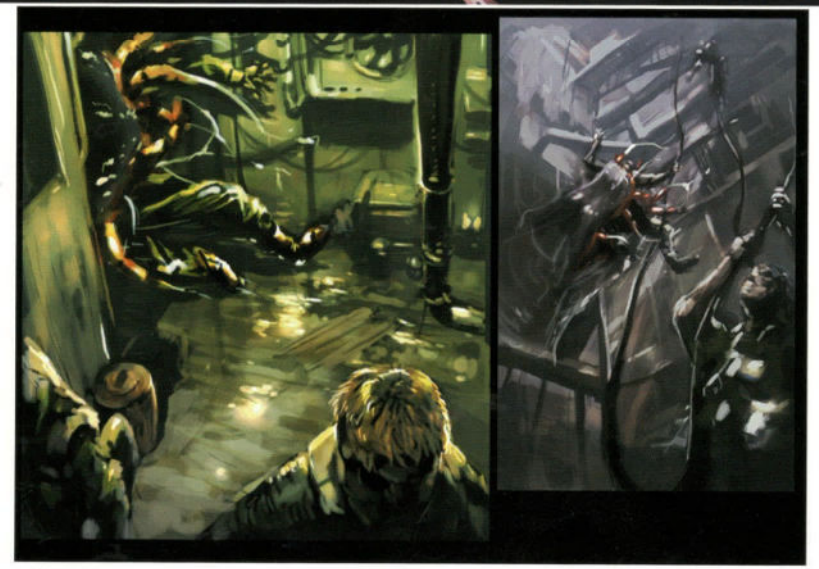


■ Confinement type
Use traps or racks to confine the player. Insert the screen you want to show at this time.

■ Shocking type
Scare and shock right after a door is opened or around a corner, etc.

■ Camera
Show things even more dynamically by winding the camera around, etc. New viewpoints you don't usually see.

■ NPC type
Mountain of devoured soldiers, corpses (half-eaten?) Easy-to-understand horror



>> CONCEPT ART

CREATOR'S COMMENT

Before drawing the final draft, I was wondering how big the creature should be and what the concept was, so I drew the above illustration to confirm that this kind of thing could be a snake. The bottom two are scenes in the game where BSAA troops are caught and taken away, and I drew these illustrations as plans for those scenes. [H. Nakaoka]

DEBORAH HARPER (MUTA

After she is injected with the C-Virus and passes through the chrysalid stage, Deborah grows several tentacles that are "tied up" with her hair, from her head down her back. Although traces of her human appearance remain, she has almost no sense of self and is left only with a desire to kill her beloved older sister Helena.

CREATOR'S COMMENT

I'm in charge of the sexy in Resident Evil 6. [laughs] Since I wanted to make a creature that was a beautiful woman with her skin exposed, where each of her actions was sexy, I simply submitted a naked Deborah at first. Obviously that was not going to work, though, so I changed it to what you see here. [H. Nakaoka]

>> FINAL DRAFT

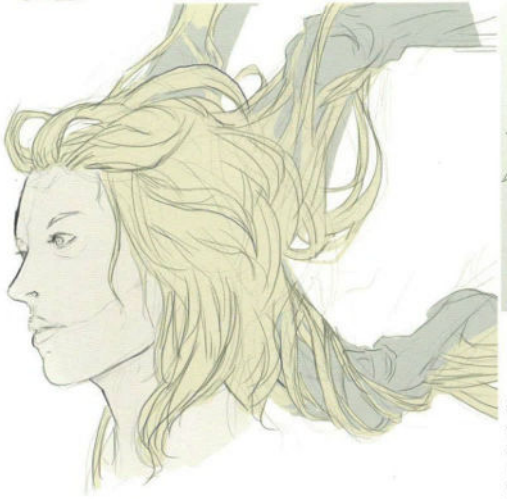
www.residentevillive.ru

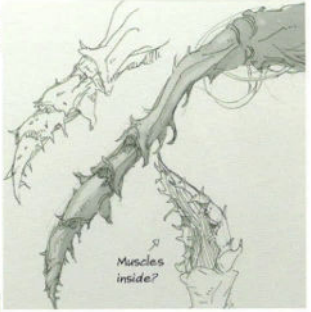
>> DETAILS 1

Insect legs come out of her head as tentacles, tangled up in her hair. But because the part where they come out is hidden by her hair and can't be seen, and because hair is also growing from the tentacles themselves, it just looks like her hair has grown at first glance. The tentacles don't bend smoothly like rope, but they do bend in a certain way, kind of like they have joints.

The insect leg parts are like a dragon-headed katydid's legs.

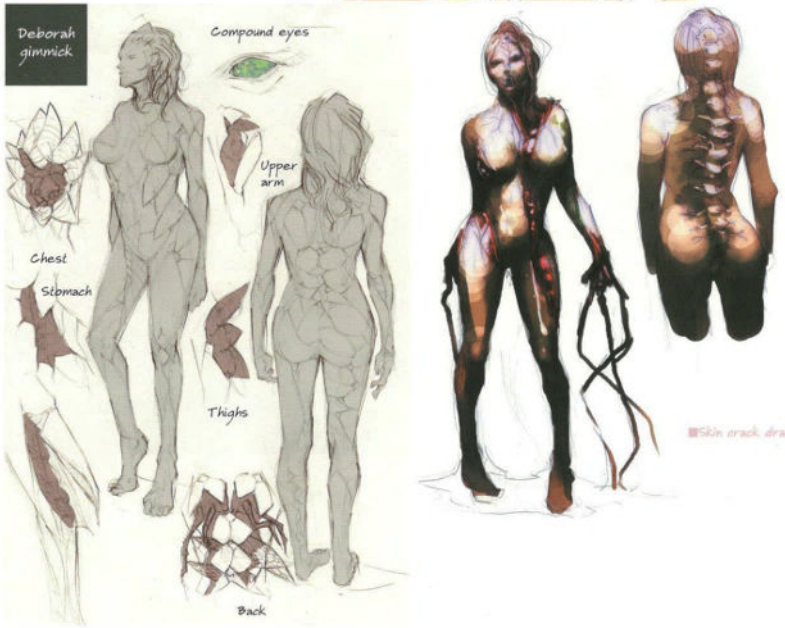
I'd love it if we could have the look of it being stuck on and also of it being wound on and grasping.

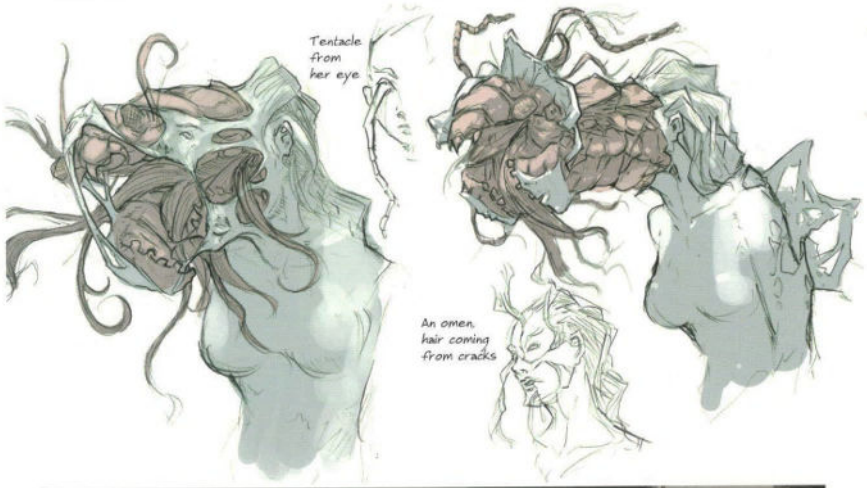




CREATOR'S COMMENT

Tentacles come out of Deborah's naked body to attack the player, and we explored a number of tentacles as shown in Design Drafts 1 on page 213. The final shape was the one in Details 2 above. The tentacle part at the core ended up like an insect's legs, and we had hair growing long around these. (H. Nakaoka)

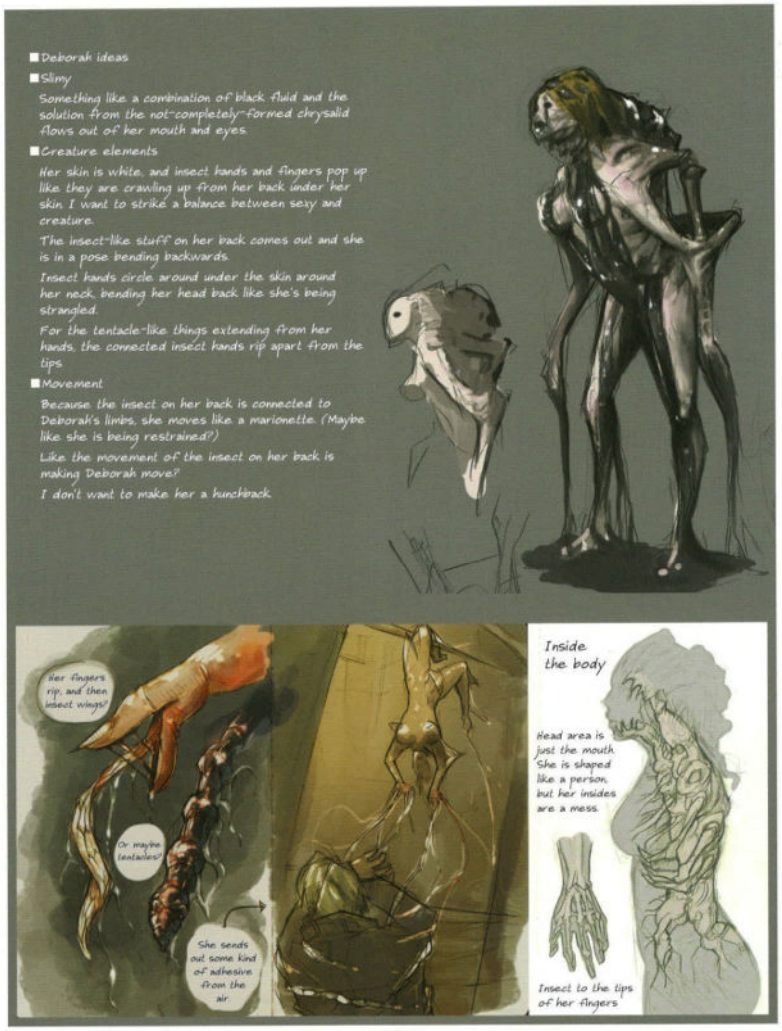




■Insect opening/ closing mechanism
When moving, falling, damaged, attacking, etc., things like an insect's wings open and close.

CREATOR'S COMMENT

Since she couldn't just be naked, I thought up a design where her skin was snapping open. When it was open, you could see the insect carapace hidden inside, and the concept was sexy at first glance, but creepy the instant she attacked. In the end, though, I scaled it back and settled on a creature-like appearance with tentacles growing out of her back. Either way, the major goal was to make the player realize that even though she is Helena's sister, she is no longer human, and you have no choice but to kill her. (H. Nakaoka)


■Deborah ideas
■Slimy
Something like a combination of black fluid and the solution from the not-completely-formed chrysalid flows out of her mouth and eyes.
■Creature elements
Her skin is white, and insect hands and fingers pop up like they are crawling up from her back under her skin. I want to strike a balance between sexy and creature.
The insect-like stuff on her back comes out and she is in a pose bending backwards.
Insect hands circle around under the skin around her neck, bending her head back like she's being strangled.
For the tentacle-like things extending from her hands, the connected insect hands rip apart from the tips.
■Movement
Because the insect on her back is connected to Deborah's limbs, she moves like a marionette. (Maybe like she is being restrained?)
Like the movement of the insect on her back is making Deborah move?
I don't want to make her a hunchback.
Her fingers rip, and then insect wings?
Or maybe tentacles?
She sends out some kind of adhesive from the air.
Inside the body
Head area is just the mouth. She is shaped like a person, but her insides are a mess.
Insect to the tips of her fingers

>> CONCEPT ART

CREATOR'S COMMENT

The illustration at the top is something I drew when the design side asked if an image like this would work. The other illustrations are things I drew to respond to plan drafts like "I want to have them fight on a mine cart" or "While one of them is held down, the others trying to help are also attacked", as well as requests to see the scene from this or that angle after it was decided that Leon, Ada, and Helena would fight Deborah together. [H. Nakaoka]

DEREK C. SIMMONS (MUTATION)

Simmons is infected with a strengthened C-Virus and changes into a living weapon. Not only is the C-Virus capable of causing infinite mutations after being enhanced by Jake's blood, it also allows the infected to retain a sense of self if their will is strong enough. Due to his hatred of and desire to kill Leon, Ada, and the others, Simmons masters the enhanced C-Virus and chases after them relentlessly, mutating from one form to the next.

>> CENTAUR

>> DINOSAUR

>> SCORPION

CREATOR'S COMMENT

No matter what form he takes, he always has his human face; with the centaur form, it's on his back. Of all of them, the dinosaur form — where the face is on the side — is probably the one where it's easiest to see. Incidentally, each time he mutates, his intelligence degenerates. The first transformation is a mammal, the next a reptile, and the last an insect. (Takano)

CREATOR'S COMMENT

Initially, we didn't take the mutation this far; it was about at the level of adding a little to the human shape. Then we came up with the keyword "transform", and we devised more interesting forms. Incidentally, Simmons' transformation process uses the same special animation techniques as the chrysalids, and we recreated the movement of a number of parts in real time. (Takano)

>> HUGE FLY (SMALL)

>> SIMMONS INFECTED WITH C-VIRUS

CREATOR'S COMMENT

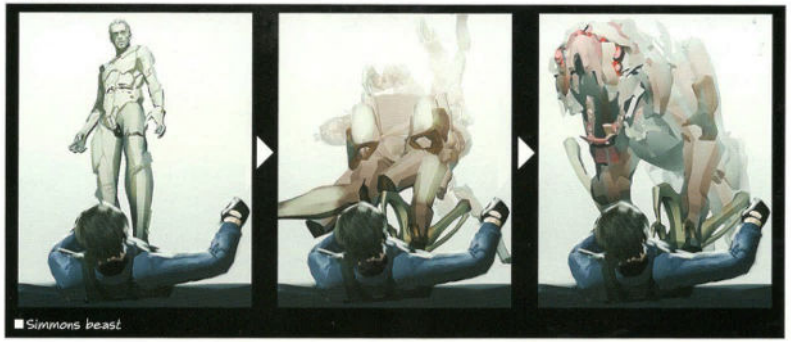
With the huge fly, there was also the concept of the demon Beelzebub. It also hints at a form of medical treatment called "maggot therapy", in which fly larvae are used to treat a wound. I felt like it was interesting to flip the idea of maggot therapy, where insects help a person, and have the person made up of insect parts instead. (Takano)

>> HUGE FLY (LARGE)

>> FINAL DRAFT (BEAST)

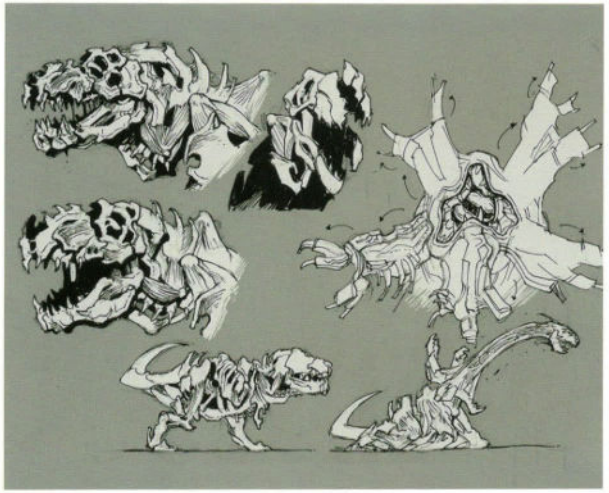
>> FINAL DRAFT (DINOSAUR)

>> DETAILS (BEAST)



>> DETAILS (CENTAUR)

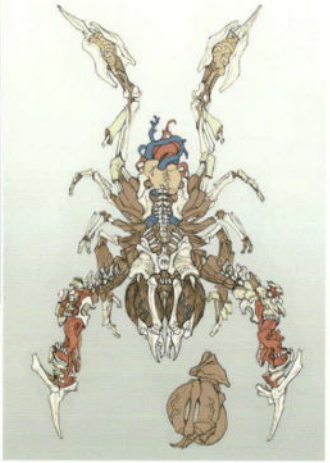
>> DETAILS (DINOSAUR)

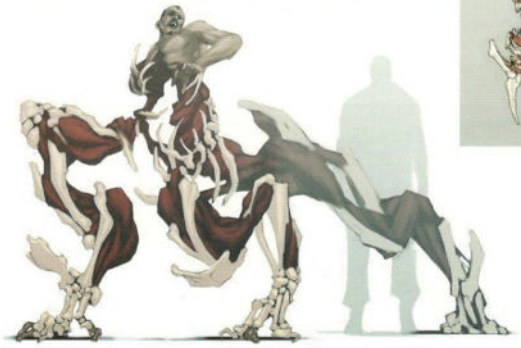


CREATOR'S COMMENT

If we don't understand the structure and have a concept for how it can be mutated when we are designing, we can't really communicate the forms/shapes. So I tried some provisional modeling on my own, and asked the modeling supervisor to also include some animation elements. [Takano]

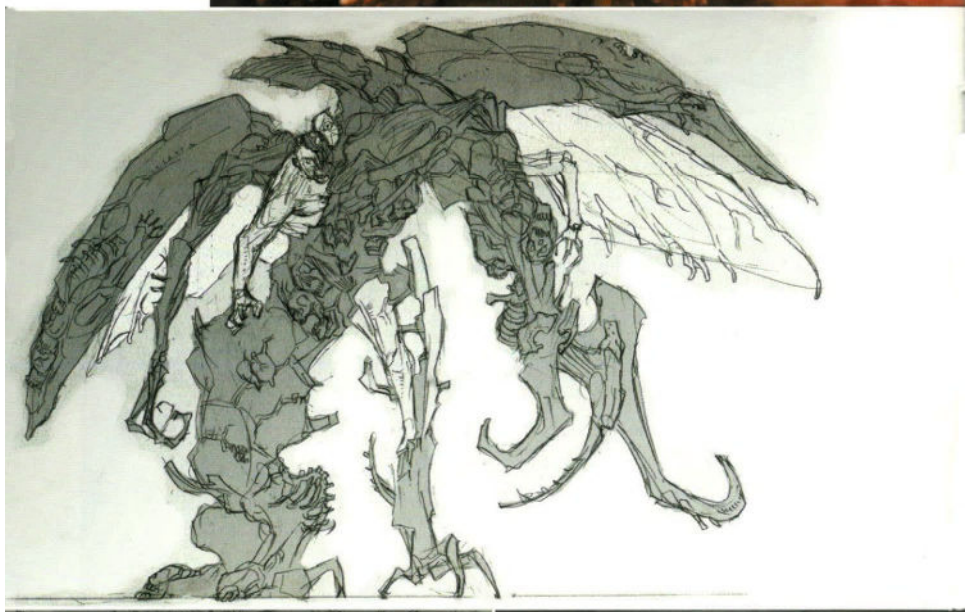
>> DESIGN DRAFT

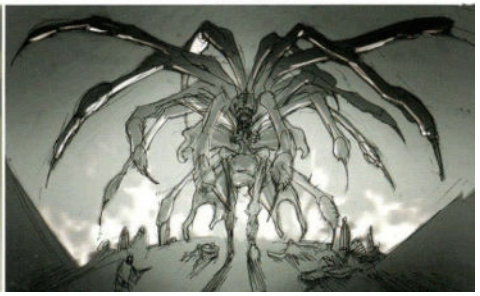


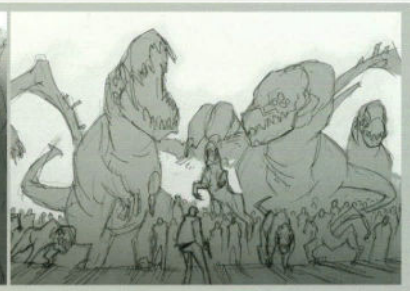


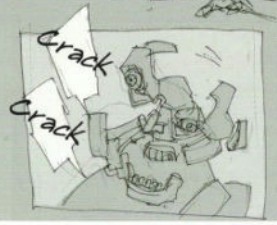
CREATOR'S COMMENT

The spider-like design draft above was supposed to appear as the final transformation during the battle in the Quad Tower. Due to a variety of circumstances, it ended up being scrapped, but this is the design that I personally like the best. Incidentally, the motif was a spider known as the sun spider. [Takano]









CREATOR'S COMMENT

Most of the initial designs were drawn to come up with the final transformation. The drawing of many Simmonses in the middle of page 225 was a draft where I thought that, following the visual shock of Simmons being reproduced, there would be a real impact if all of these Simmonses had their own transformations. But of course, this was too difficult to pull off realistically and we ended up scrapping it. (Takano)

HAOS

Its skin is see-through, allowing the human-like skeleton and organs inside to be seen with the naked eye. It has an organ in its body that generates a gas which changes living creatures into zombies, the concentration and dispersibility of which are several thousand times that of the gas the Lepotitsa emits. Haos is Neo-Umbrella's final weapon, created to realize Carla's vengeful destruction of the world. If it was ever completed and released onto the surface, it would divide infinitely and bring about the end of the world in a few days.

CREATOR'S COMMENT

We started with the concept of "the final weapon", and thought long and hard about what kind of final weapon we wanted. Eventually, we settled on a creature with the ability to pollute the world's oceans all by itself and change people into zombies on a global scale; essentially a more advanced version of the Lepotitsa. (H. Nakaoka)

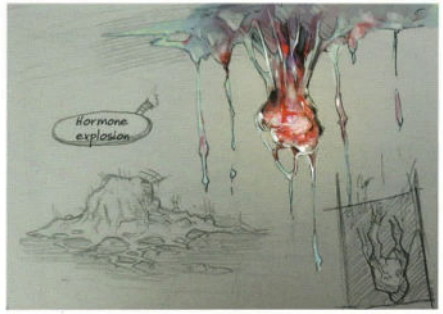
S.T.A.R.S. RACCOON
www.residentevillive.ru

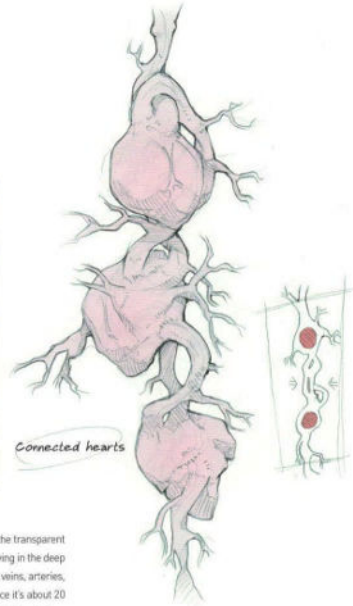
>> FINAL DRAFT

■Appearance
•Rather than muscle or fat, fleshy skin
•About as transparent as a squid
•Blood congestion in wrinkles, extremities, etc.
•Details on the fingers and joints reminiscent of humans
•Fluid leaking out of holes

■Inside
•Fluids like a darkened snow globe
•Floating particles (to make you feel the composition)
•I want gradation according to depth.

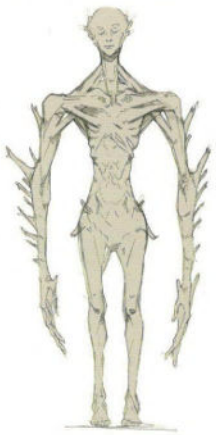
■Blood vessels
•Vessels with a fat silhouette and thinner, detailed blood vessels for when you're up close.

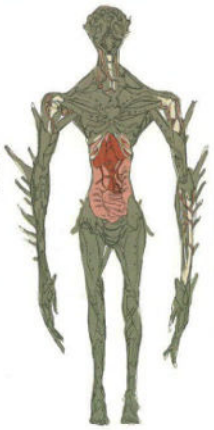




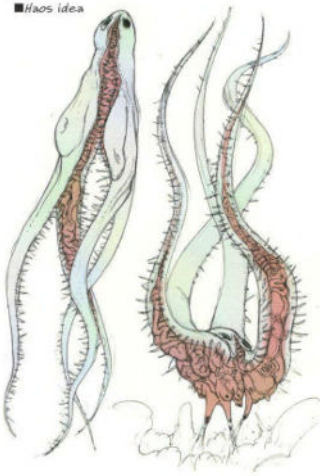
CREATOR'S COMMENT

With the key phrase "anatomical model of the human body", Haos came from our desire to enlarge the transparent skeleton in the design draft for Gnezdo (page 187, upper left). The motif was a soft-bodied creature living in the deep ocean, and we thought it'd be pretty creepy to have all the parts composing it be human and draw the veins, arteries, internal organs, and bones realistically like in an anatomical model. There was also the idea that since it's about 20 or 30 meters long, we could preserve the richness of the details by drawing the insides realistically. (H. Nakaoka)

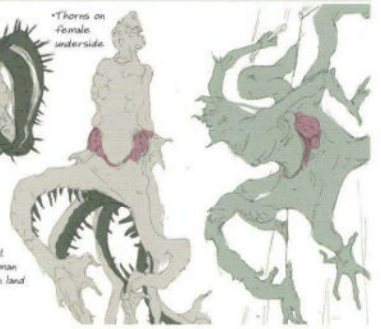




■Haos idea



•Thorns on female underside.



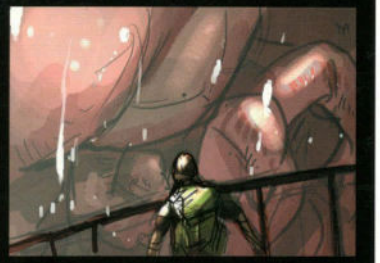
•A man who can't swim and a woman who can't go on land
•Lungs and gills
•Hands and fins

•When one side goes down, it kisses to recover. Chance to maybe pull something out and attack?

CREATOR'S COMMENT

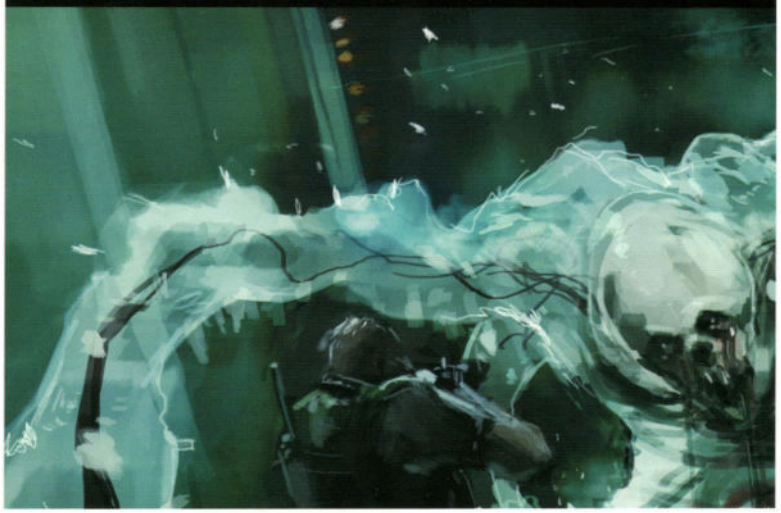
These are some ideas we came up with while trying to include the nuance of Haos being a natural progression of the Lepotitsa. Since this is one of the last creatures we did, we didn't have many ideas left, and it was a tough process. (laughs) We were just tossing out random ideas like a reversible shape or a married couple that kisses to recover, without thinking about just how these would fight. (H. Nakaoka)

First battle: Tower climb, highlight its hugeness



Battle with something so huge that you can't grasp its entirety.
There's almost no actual fighting but I want to show a close-up at some point. To create a difference from the infinite mutations, rather than head and hands, just transparent body, organs, blood vessels.

Second battle: Battle with upper half; highlight its humanity



Third battle: Fleeing along a crumbling path, creature of the deep seas

The player sees the creature swimming. It does not use a gushing jet like a squid or octopus. The geometric movements of its lower limbs give it the feel of a deep-sea creature.

Blind deep sea creature destroying the walkway, etc., as if breaking through a fog

Just before the collapse, an arm breaks through the glass and comes in.

Fourth battle: Last battle

Reduced in size to 4.5 meters. Its default pose has it hunched forward, leaning on its arms, to showcase its front side with its head at the center. Its movements are quick and fluid as it rips off pieces of the floor and walls to use as thrown weapons.

CREATOR'S COMMENT

We designed the flow of battle as follows: After escaping the newly-born Haos, players fight its upper body, run again, and then the final battle occurs. The art here was done to summarize in pictures ideas like "I want to show this image" or "I want this flow", and we drew ideas on the design side that couldn't be communicated using just words. (H. Nakaoka)

USTANAK

This name of this creature, released by Neo-Umbrella to capture Jake, comes from the Serbian word for "revolution". In addition to boasting a nearly invulnerable body and exceptional strength, it can use the multi-purpose arm attached to its right side in a variety of ways depending on the situation. To supplement its limited vision, it generates Oko from an organ on its back. These strange, bat-like creatures act as scouts for Ustanak.

>> DRILL ARM

>> GATLING

www.residentevillive.ru

CREATOR'S COMMENT

Ustanak, Jake's fiercest and most persistent enemy, is much like Nemesis in that it's a creature that relentlessly pursues its prey to the ends of the earth. Since Jake himself is quite wild, we went with a fairly powerful design for Ustanak so that they would be evenly matched. (Kuroyabu)

>> GIMMICK ARM

>> OKO

>> GIMMICK ARM + CAGE

>> IRON BALL

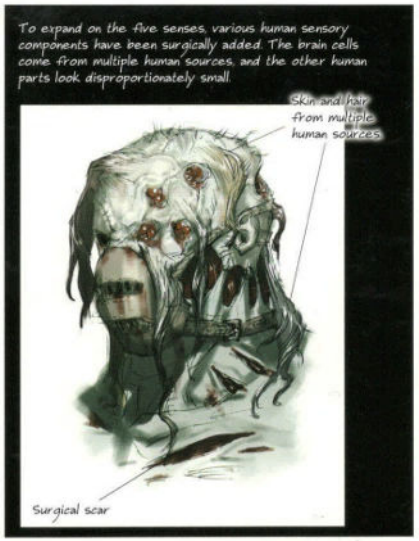
CREATOR'S COMMENT

The most conspicuous element of his design is the right arm attachment, which can be switched for a variety of weapons, making it feel like the creature will keep chasing after you regardless of the situation. The arm is first used as a weapon to capture Jake, so we gave it a handcuff motif. We came up with many more ideas than you actually see here. (Kuroyabu)

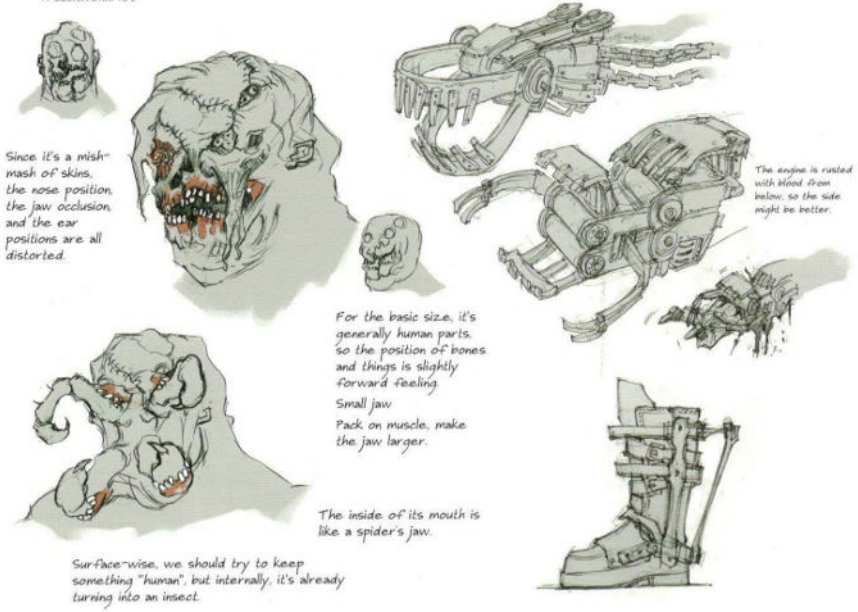
>> FINAL BATTLE

>> FINAL DRAFT

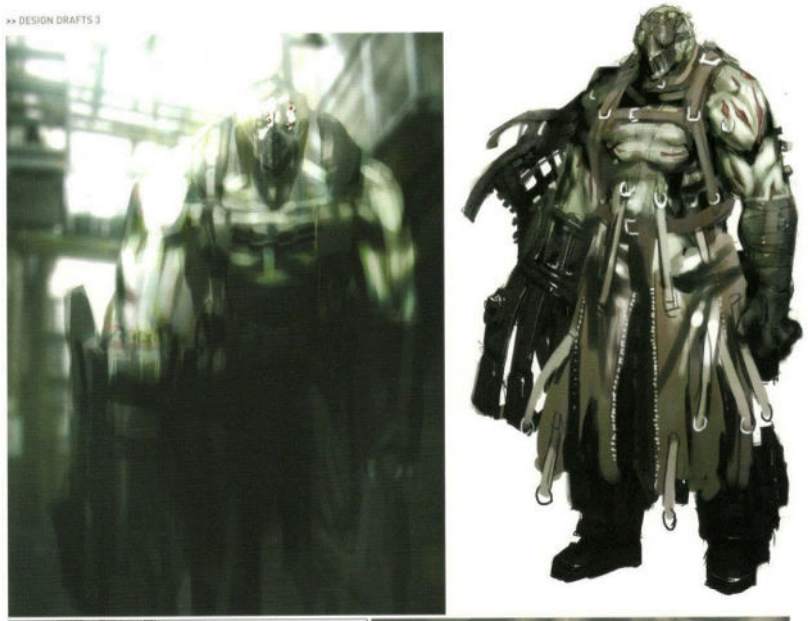
>> DESIGN DRAFT 1


To expand on the five senses, various human sensory components have been surgically added. The brain cells come from multiple human sources, and the other human parts look disproportionately small.
Skin and hair from multiple human sources
Surgical scar

>> DESIGN DRAFTS 2


Since it's a mish-mash of skins, the nose position, the jaw occlusion, and the ear positions are all distorted.
The engine is rusted with blood from below, so the side might be better.
For the basic size, it's generally human parts, so the position of bones and things is slightly forward feeling.
Small jaw
Pack on muscle, make the jaw larger.
The inside of its mouth is like a spider's jaw.
Surface-wise, we should try to keep something "human", but internally, it's already turning into an insect.

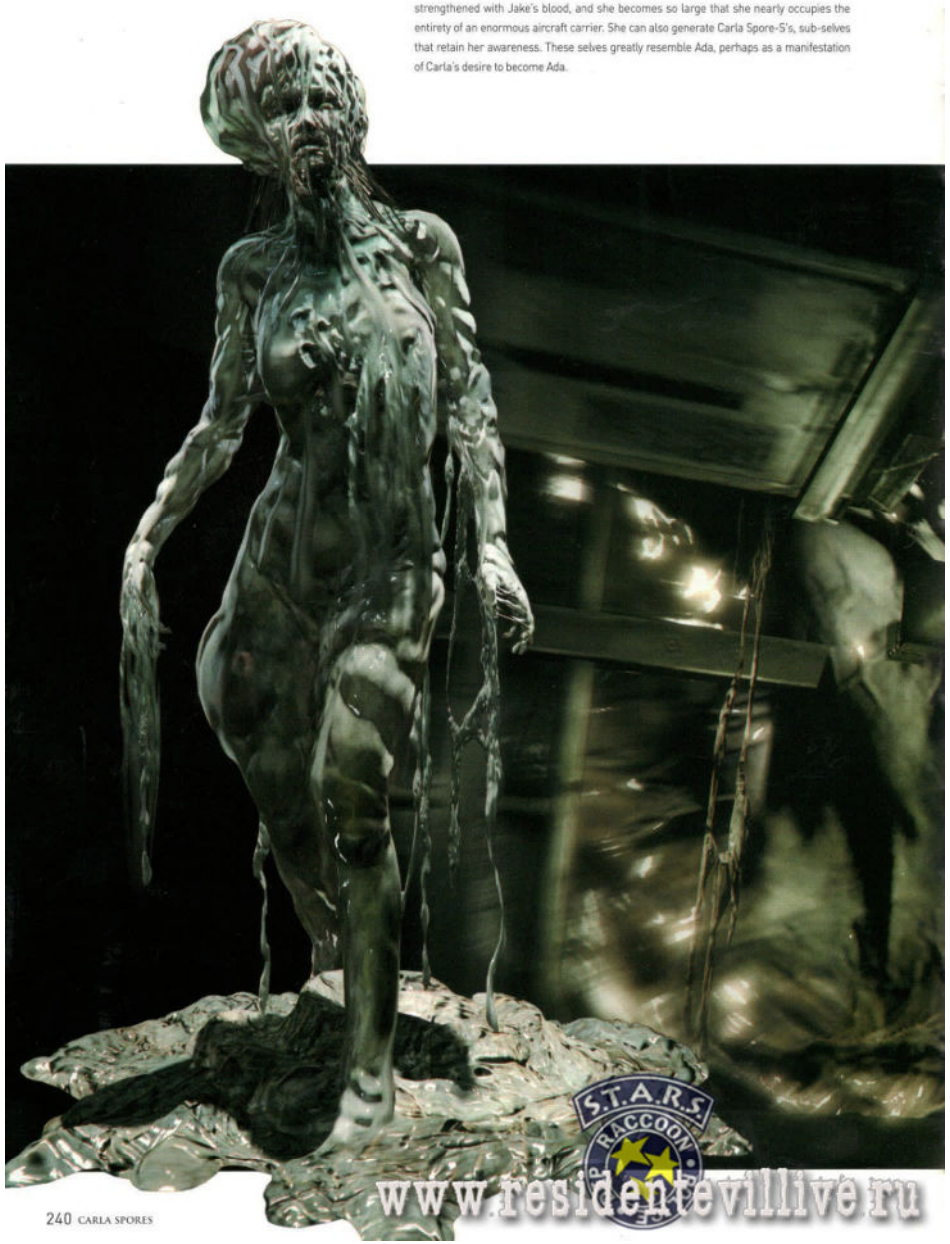
>> DESIGN DRAFTS 3



CREATOR'S COMMENT

Since the key phrase was "white demon", we made the surface area of its entire body white. Although we wanted to keep Ustanak distinct from Nemesis, we made its face resemble Nemesis' for a little fanservice. The skin on its face is not its own, but rather something created by combining the skin of captured humans; this is a creature with a touch of madness. [Kuroyabu]

Inflicted with a fatal wound, Carla injects herself with the enhanced C-Virus and mutates into this form. She is able to endlessly transform using the C-Virus that has been strengthened with Jake's blood, and she becomes so large that she nearly occupies the entirety of an enormous aircraft carrier. She can also generate Carla Spore-S's, sub-selves that retain her awareness. These selves greatly resemble Ada, perhaps as a manifestation of Carla's desire to become Ada.



www.residentevillive.ru

CARLA SPORES

CREATOR'S COMMENT

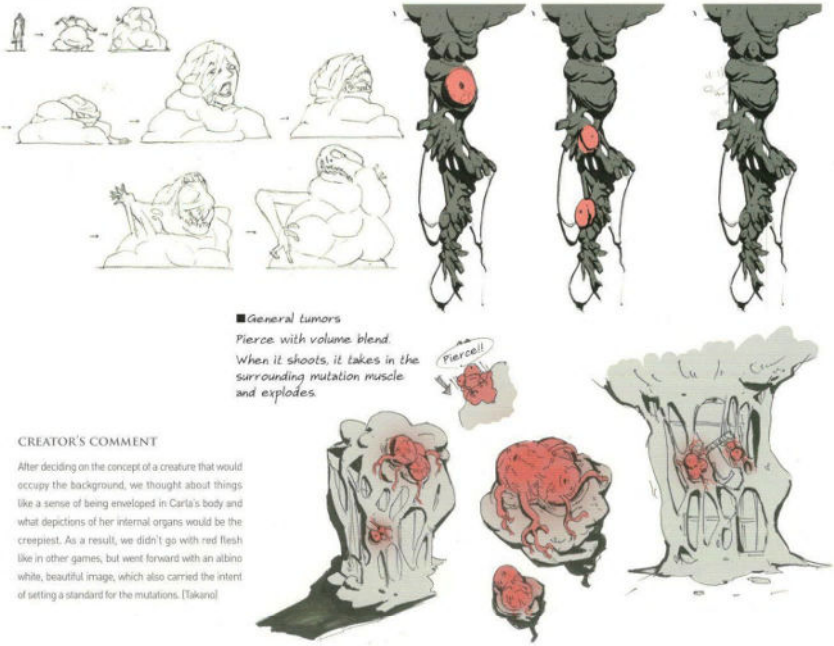
We got to talking about how we didn't have any creatures that would take up the background, and this design came from the desire for a creature that would multiply endlessly and take up the entire area. I was doodling the originally-small Carla and then a large Carla, and when the director saw it, he had a face like "That's it!" (laughs) So there are some creatures created by happenstance like that too. (Takano)

>> FINAL DRAFT [CARLA SPORE-S]

>> DESIGN DRAFTS [CARLA SPORE-S]

>> FINAL DRAFT [CARLA SPORE-L]

>> DETAILS [CARLA SPORE-L]


■General tumors
Pierce with volume blend.
When it shoots, it takes in the surrounding mutation muscle and explodes.
Pierce!!

CREATOR'S COMMENT

After deciding on the concept of a creature that would occupy the background, we thought about things like a sense of being enveloped in Carla's body and what depictions of her internal organs would be the creepiest. As a result, we didn't go with red flesh like in other games, but went forward with an albino white, beautiful image, which also carried the intent of setting a standard for the mutations. [Takano]

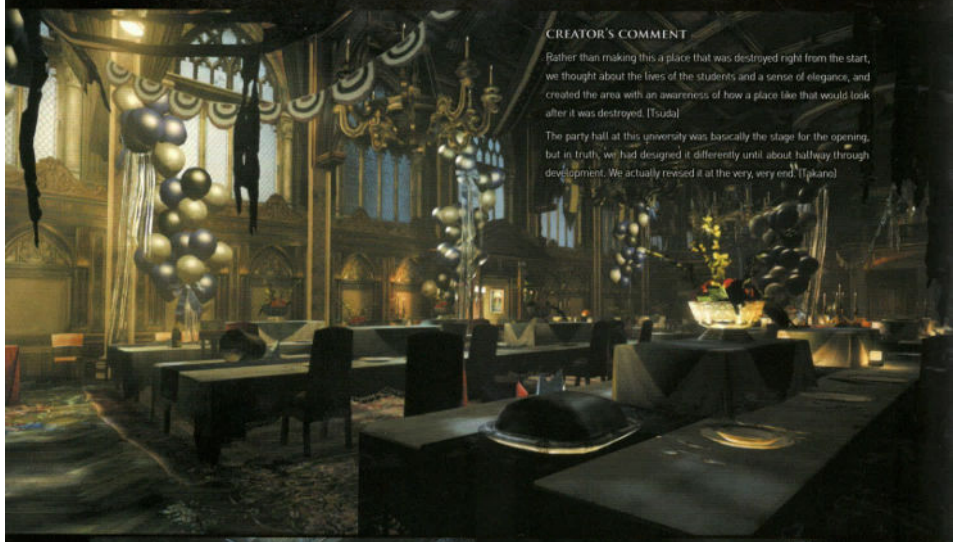
CREATOR'S COMMENT

This is art I drew while wondering just how much we could make her swell up as an idea for the unlimited mutations; there is an incredible amount of swelling here, just like a mochi pounded rice cake. Once I had made her this huge, someone asked me how she would fight, and I had no answer... This is a good example of the fact that there are limits to consider when you're just drawing something powerful. (laughs) [Nakano]

ENVIRONMENTS

www residentevillive ru

Ivy University



Creator's Comment

Rather than making this a place that was destroyed right from the start, we thought about the lives of the students and a sense of elegance, and created the area with an awareness of how a place like that would look after it was destroyed. (Tsuda)

The party hall at this university was basically the stage for the opening, but in truth, we had designed it differently until about halfway through development. We actually revised it at the very, very end. (Takano)

Subway

Creator's Comment

We designed this environment taking into consideration the balance of light sources and darkness. This is a stage that really takes advantage of the various depictions of light and dark, with things like zombies' shadows being cast on the walls and the light leaking in through the shutters. (Tsuda)

We finished this area at a relatively early stage of the development process. It wasn't just the background supervisor focused on the gradations of light and the horror feel; all of us were thinking about those things as we watched the monitors. (Takano)

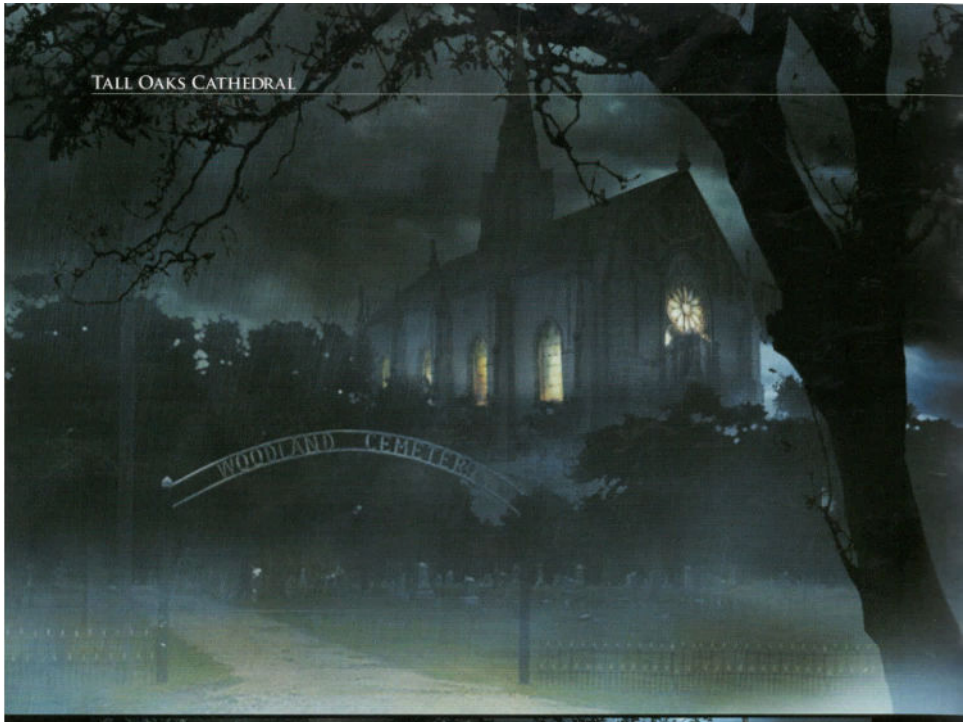
Tall Oaks Town

Creator's Comment

The main concept was a horror feel reminiscent of the first "Resident Evil". We included "STAGLA", the gas station from Raccoon City, to offer a sense of continuity. (Takano)

You could say this about the citizens' clothing too, but we were really conscious of giving the town a "lived-in" feel. For example, we had things like the TV in the house being left on, as if the family had been infected while watching TV. (Tsuda)

Tall Oaks Cathedral

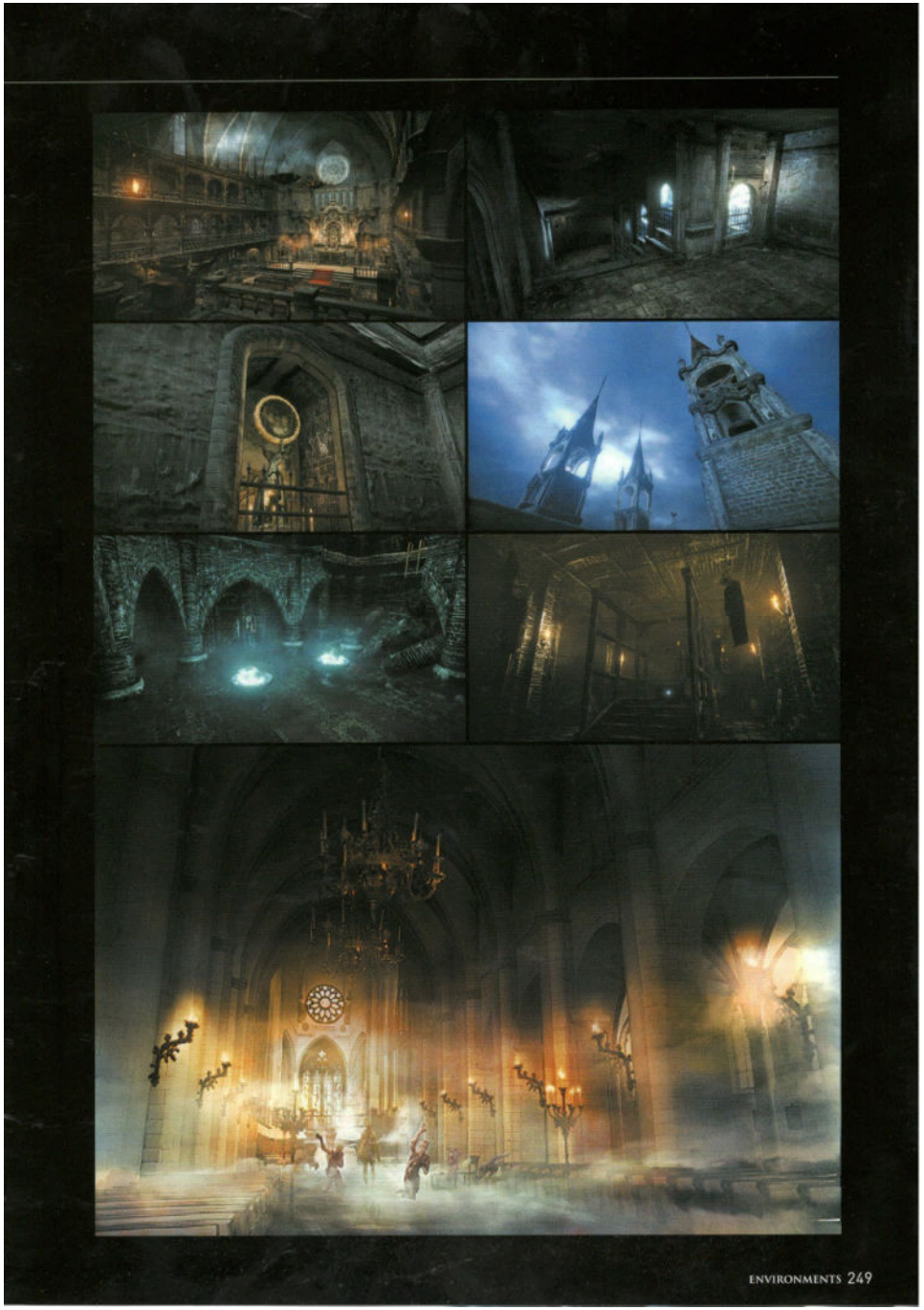


CREATOR'S COMMENT

Despite the rain falling and the serious horror element of the cemetery outside, the interior is bright and full of people by contrast, producing a feeling of security and safety. Although it's not actually safe... (Tsuda)

We talked about making a stone church, which hadn't shown up in the series lately, and this is the result of that. I wanted to create a relatively basic, Gothic horror feel. (Fujimoto)

The design for this place went smoothly. Personally, I wanted to have more rain falling... for a variety of reasons, though, we abandoned that idea. (Takano)



Underground Lab

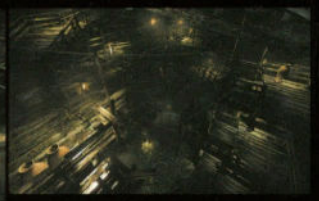
Creator's Comment

There are a lot of places with machines set up this time, like the submarine and the aircraft carrier. So in order to make something different, we designed this area with the idea of a time contrast or gap, like an ancient facility outfitted with the latest equipment. (Fujimoto)

We took great care to make the chrysalids in the incubators an image that would linger in the players' minds. We worked a lot on the details, like making the incubators clean, emphasizing the water, and changing the light sources. (Tsuda)

Since this is a stage with a lot of puzzles, I'm pretty sure the background model supervisor struggled a fair bit. This stage's development required a lot of effort in order to create an environment suited to puzzle solving. (Takano)

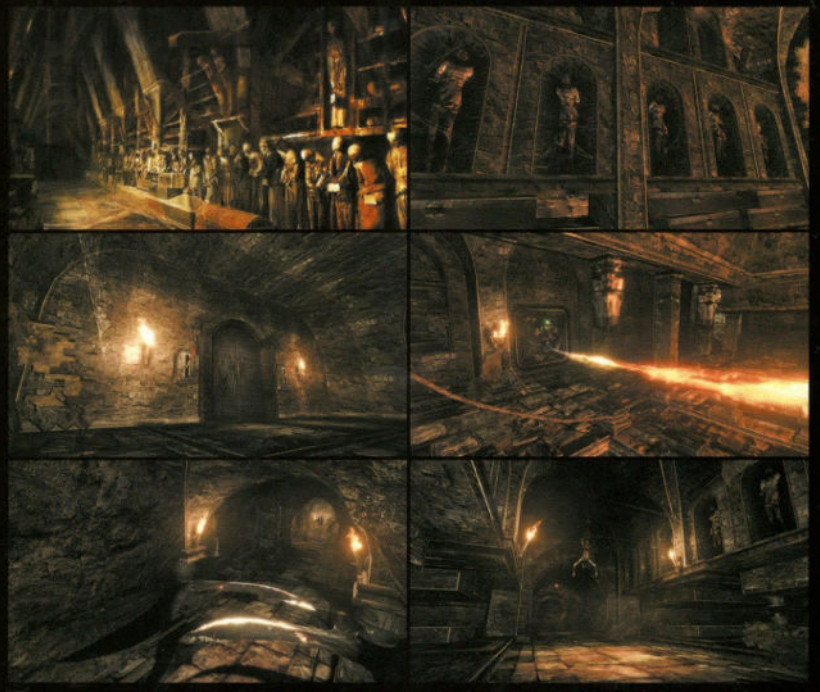
Primitive Altar



Creator's Comment

Because the cathedral is made of stone and the cavern is dark, we used warm tones for this rather confined stage. We also designed the statues in special shapes. (Fujimoto)

Catacombs



Creator's Comment

Since this is the area you go to from the Primitive Altar, we went with the same warm tones. We incorporated gimmicks like flamethrowers and rotating blades, aiming for an adventurous kind of fun. (Tsuda)

Catacombs are mainly a European thing, and apparently aren't really seen too much in the United States. Accordingly, it took a lot of work to portray something persuasive, like they could have actually existed there. (Takano)

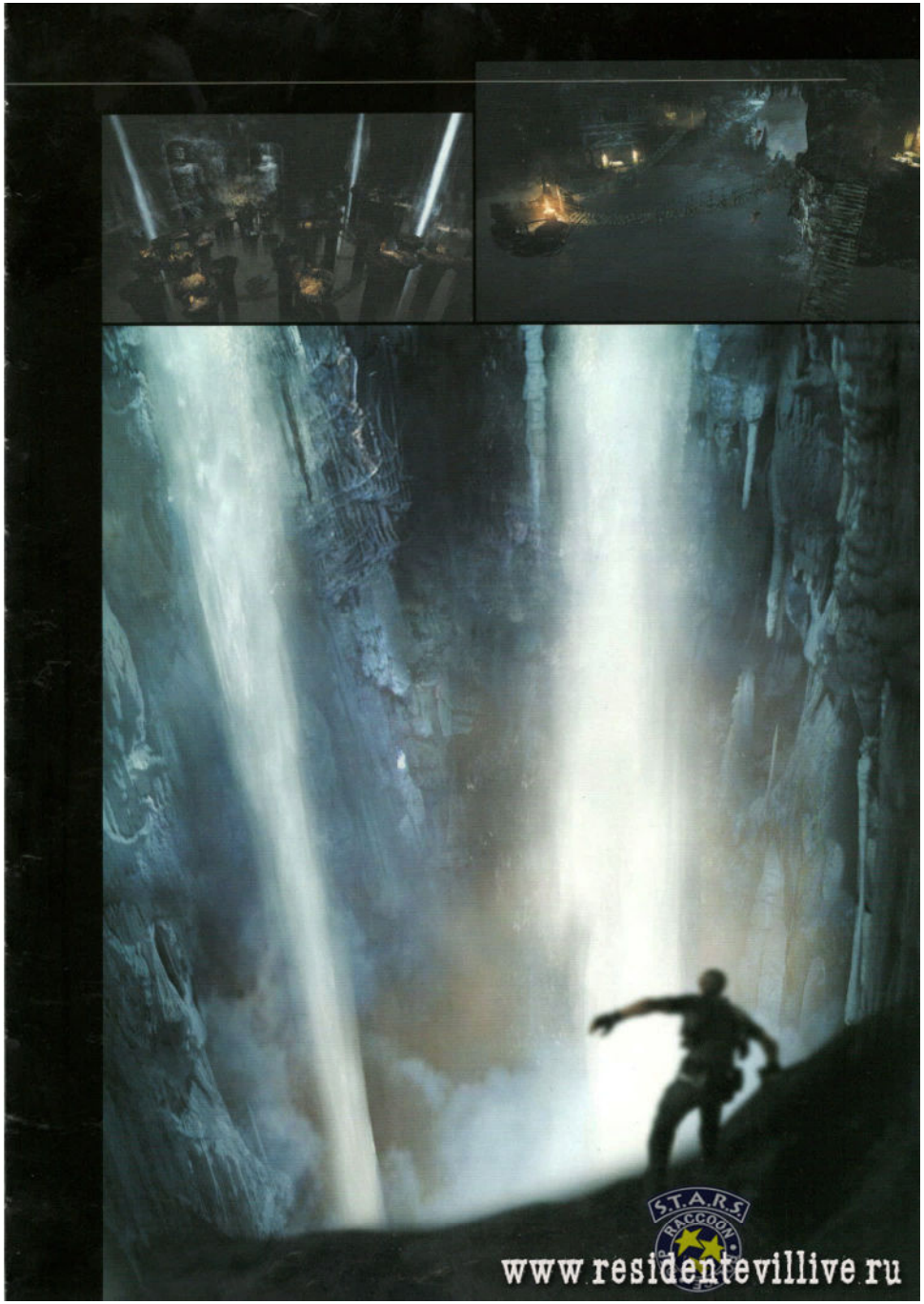
Cavern

Creator's Comment

This place looks fantastical at first glance, so we were careful with the details and the treatment of the light sources, working to make sure that the area didn't end up looking too unrealistic. (Tsuda)

First of all, when we were thinking about how best to use the water, we wanted to depict a large space at any cost, so we forced in some design elements that aren't actually realistic. (Fujimoto)

Initially, we designed this as a stage where you could play on a water slide for ten minutes or so. Realizing that was difficult in the end, we shifted to the battle with Brzak. (Takano)



www.residentevillive.ru

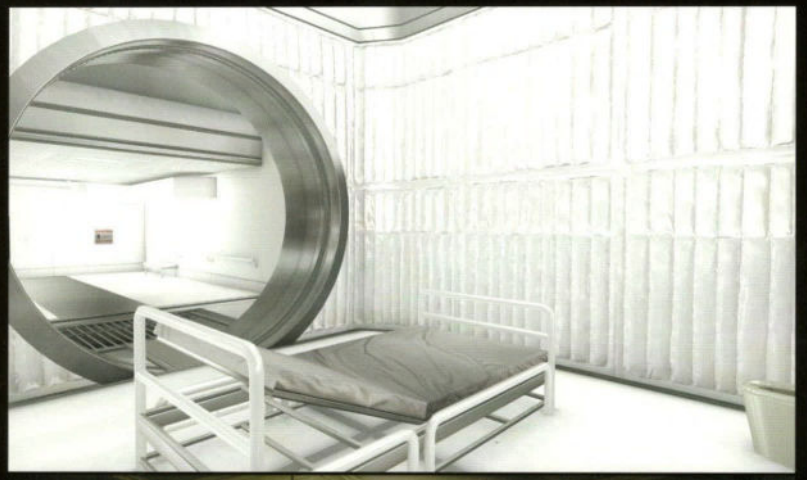
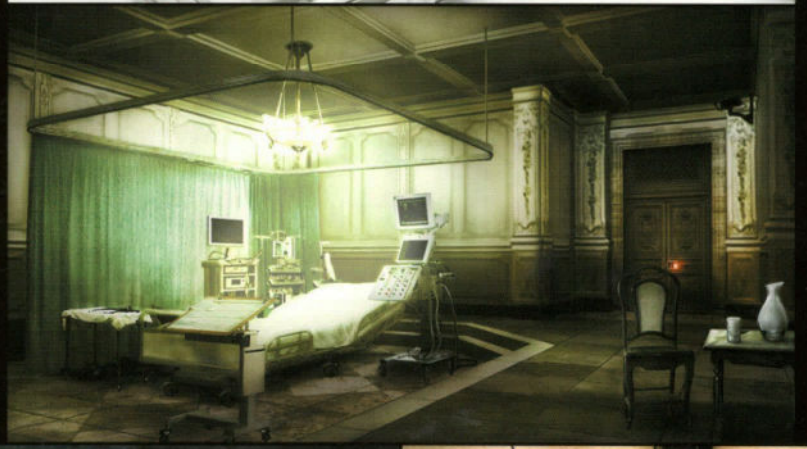
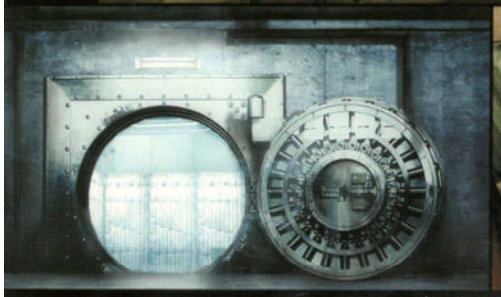
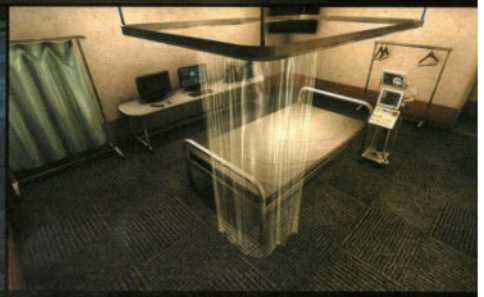
Eastern Europe (Edonia)

Creator's Comment

Since this is a region at war, we did the opposite of what we did for the US and China, and worked with an awareness of eliminating all traces of everyday life. We did this by using little color and creating an inorganic atmosphere. (Tsuda)

This stage basically didn't change from what was created in the early development stages. We emphasized the point that this is a place specialized for action, where it's fun to run and fight the enemy. (Takano)

Research Facility

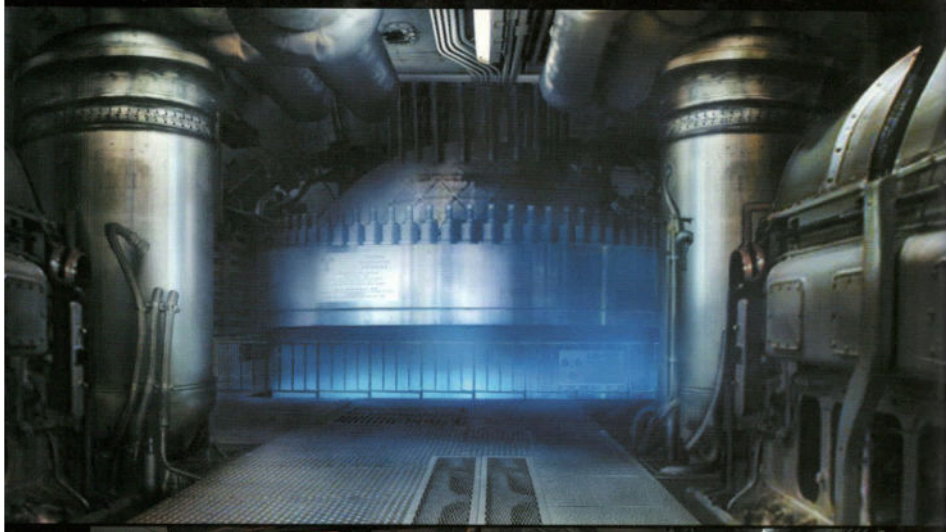
CREATOR'S COMMENT

At first, the setting was a serious Western-style house in China, but at the production stage, we ended up thinking that making it more frivolous would be okay too, and it changed into what you see here. (Fujimoto)

We merged the concept of a manor built in the bad taste of some nouveau riche Chinese people with the stark white research area where Jake and the others are held. It's really a kind of area we haven't seen before in the series. (Tsuda)

Initially, we toyed with the idea of having Ustanak destroy this area, but in the end, we chose the tank. The tank had a pretty strong impact too. (laughs) (Takano)

Submarine



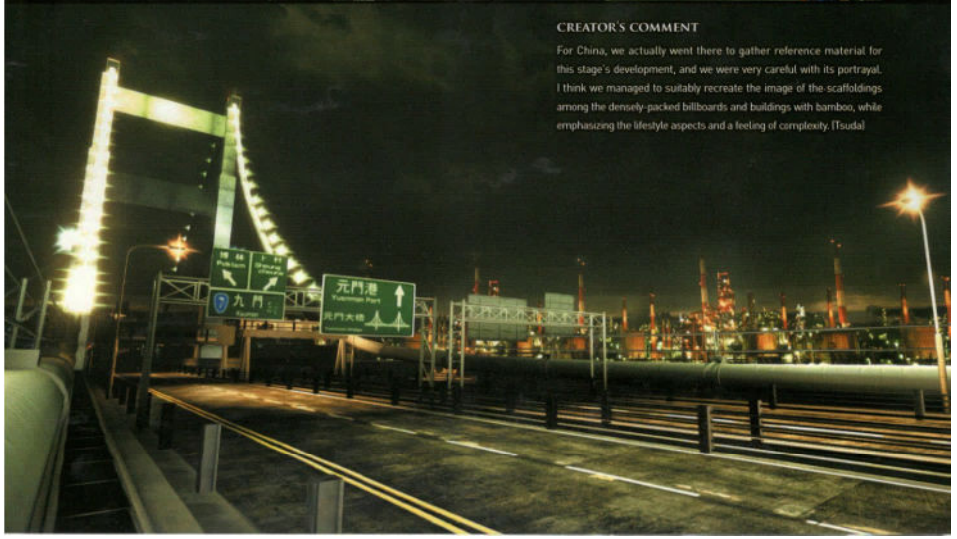
CREATOR'S COMMENT

The theme here was how to make you feel the change when the submarine is submerged and sinks. For instance, we included a sign with words on it, and the angle of that sign shows how the sub's inclination changes. [Tsuda]

We started talking about how the construction of a trompe l'oeil gives you a simple answer at first, but then that answer ends up being too simple. After a lot of trial and error, we managed to come up with what you see here, which has many answers. [Fujimoto]

It was hard to figure out how to go along with the idea that the portrayal is realistic. This is a part that required trickery to create images that would be able to somehow guide the player. [Takano]

www.residentevillive.ru



CREATOR'S COMMENT

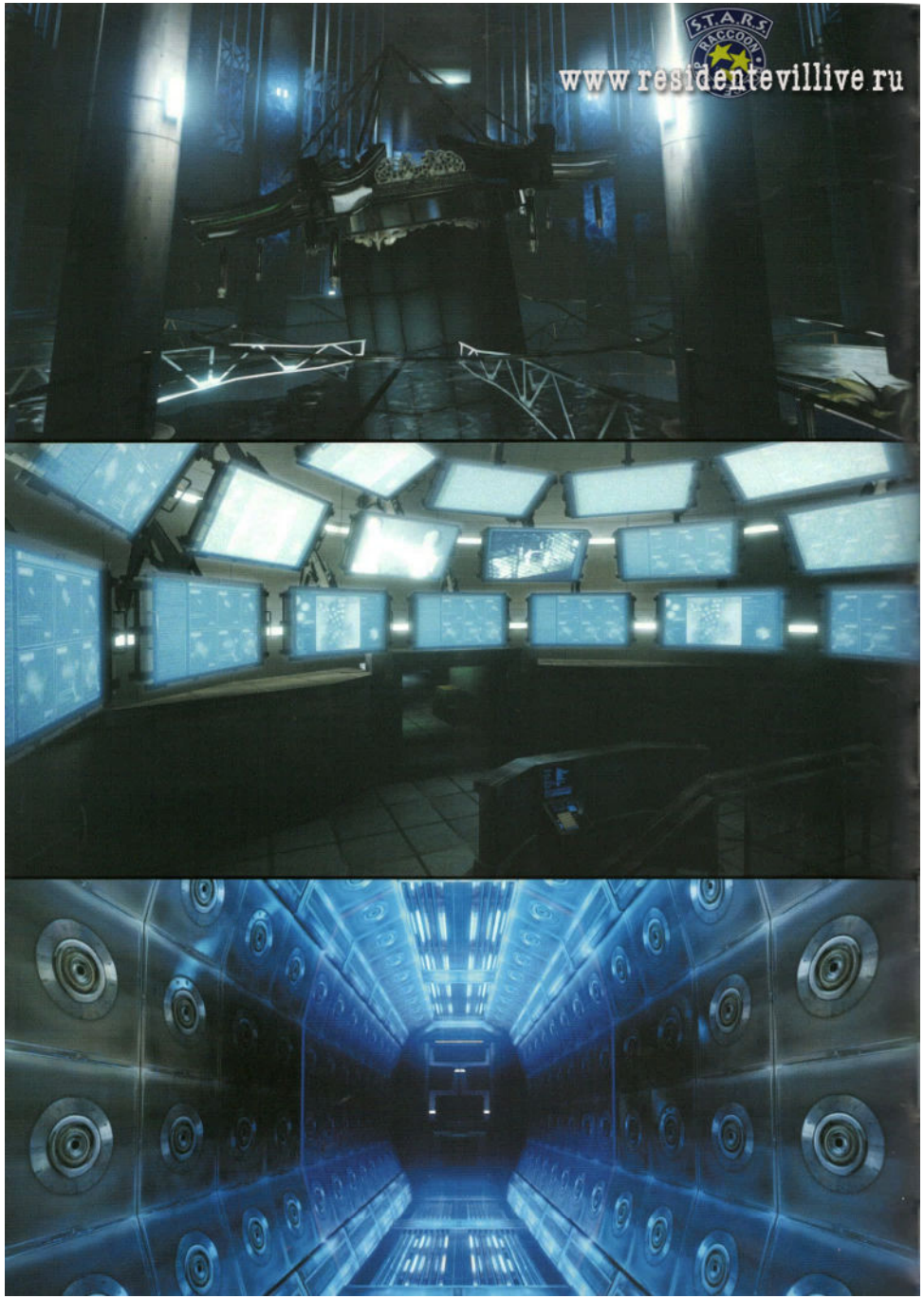
For China, we actually went there to gather reference material for this stage's development, and we were very careful with its portrayal. I think we managed to suitably recreate the image of the scaffoldings among the densely-packed billboards and buildings with bamboo, while emphasizing the lifestyle aspects and a feeling of complexity. (Tsuda)

QUAD TOWER

CREATOR'S COMMENT

In China, among the old residential buildings sit these gorgeous skyscrapers. The shape of the tower itself was fixed from the start since it had already been decided that in a certain scene, the Umbrella logo would be shown. On the other hand, just where the logo would be displayed hadn't been settled on yet, so for the initial art, I just drew things that seemed like they could have belonged to Umbrella. (Fujimoto)

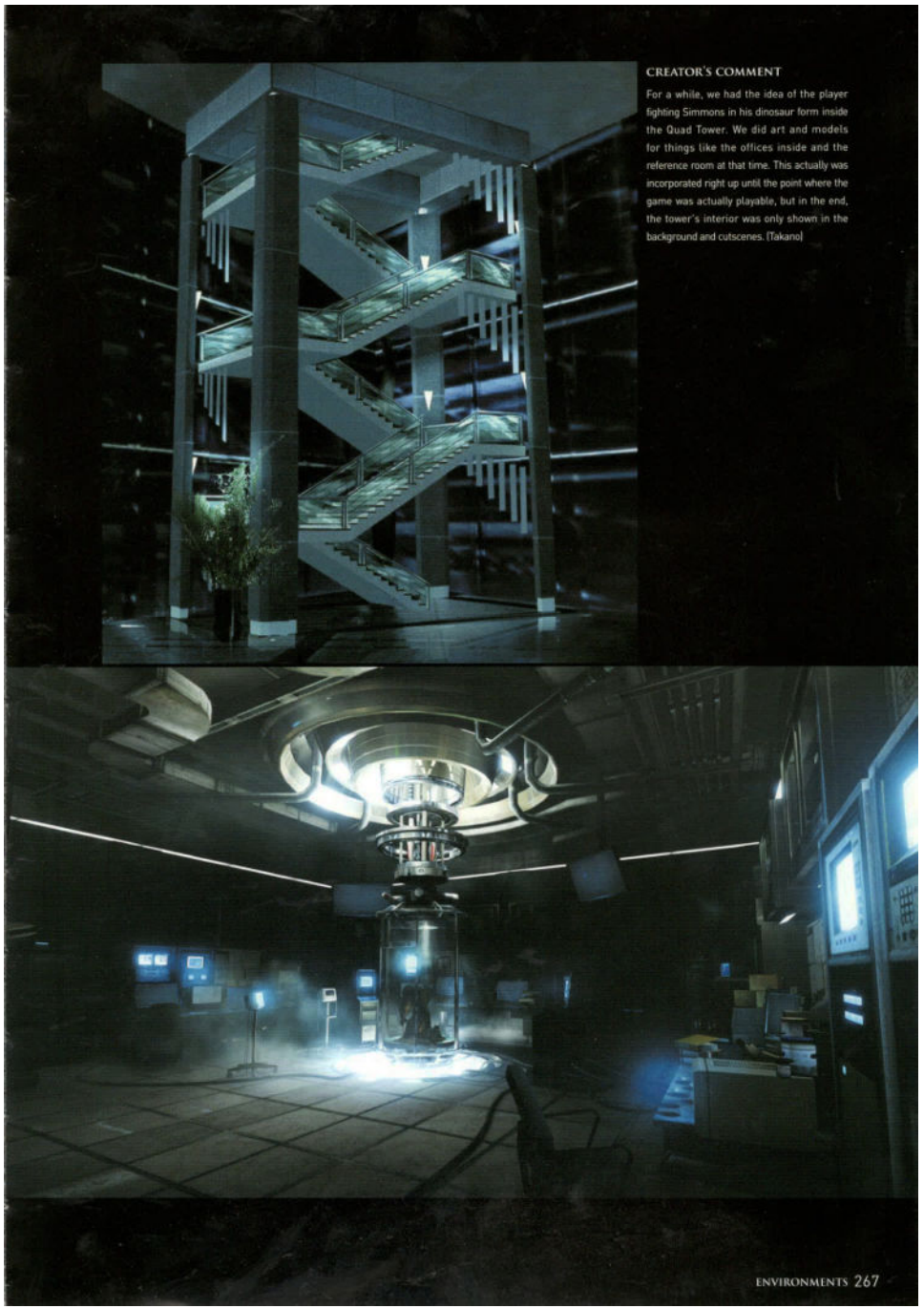
www residentevillive ru



CREATOR'S COMMENT

We designed this area with the idea of allowing you to feel that sense of liberation on the tower roof and expressing the beauty of the view at night that we saw when we were there. [Tsuda]

In the actual game, smoke is coming up from the flames, a huge creature is coming after you, and lightning is even striking, so you're not really in a position to enjoy the view. [laughs] [Takano]



CREATOR'S COMMENT

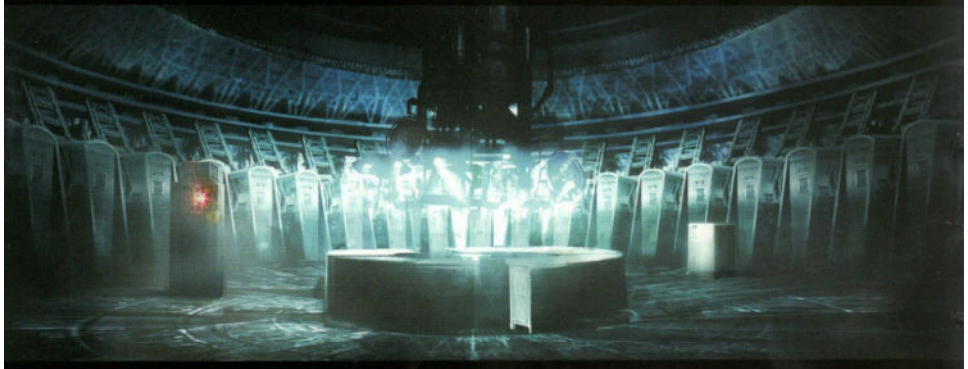
For a while, we had the idea of the player fighting Simmons in his dinosaur form inside the Quad Tower. We did art and models for things like the offices inside and the reference room at that time. This actually was incorporated right up until the point where the game was actually playable, but in the end, the tower's interior was only shown in the background and cutscenes. (Takano)

Aircraft Carrier

Creator's Comment

The concept was a Chinese aircraft carrier taken over by Neo-Umbrella, and we went with an orthodox design so that you could tell what it was at a glance. Also, with Piers being active in the aircraft carrier, we set up a large space where a sniper rifle would be useful. Meanwhile, we made the space smaller with the flesh wall in the Carla Spore battle, a trick to give the feeling of a threat closing in on you. (Takano)

Underwater Facility



www residentevillive ru

CREATOR'S COMMENT

We had locked down the concept for the place where Haos would appear, so we suspended an enormous chrysalid in this large space, and did the design to have a serious impact. (Fujimoto)

For the final battle with Ustanak inside the same structure, the concept was a fistfight between Jake and Ustanak. Our thinking for the battleground centered on lava and an overall hot image, with the additional goal of making it different from the other rooms. Unlike the other areas, where we were conscious of realism, this area was made from scratch as a place that couldn't exist in reality. We added in the lattice motif reminiscent of insect eyes to unify the design concept, and also told the story of how the Neo-Umbrella researchers and soldiers lived there, making this the environment that we devoted the most time to. (Tsuda)

RESIDENT EVIL 6 ARTWORKS

ENGLISH EDITION CREDITS

ENGLISH TRANSLATION
Jocelyn Allen

COPY EDITING
Ash Paulsen

LAYOUT AND DESIGN ADAPTATION
Alex Chung

UDON STAFF
CHIEF OF OPERATIONS: Erik Ko
MANAGING EDITOR: Matt Moylan
DIRECTOR OF MARKETING: Christopher Butcher
MARKETING MANAGER: Stacy King
ASSOCIATE EDITOR: Ash Paulsen
PRODUCTION MANAGER: Janice Leung
COPY EDITING ASSISTANCE: Michelle Lee
JAPANESE LIAISONS: Steven Cummings
M. Kirie Hayashi

CAPCOM LICENSING
Taki Enomoto, Tsuyoshi Kanda,
Brian Oliveira of CAPCOM U.S.A., Inc.

JAPANESE EDITION CREDITS

PUBLISHING
株式会社カプコン

EDITOR
伊藤憲臣

COORDINATOR
小林常二 / 三木靖裕

PROOFREADER
松本出 / 前田祐弥 / 鈴木留美

PRODUCT MANAGER
大野哲也

EDITING
株式会社キューピスト
河村秀樹 / 高山浩司 / 加藤史陽 / 田中喜生 / 三浦隆也

COVER DESIGN & DTP
株式会社キューピスト
松島秀樹

SUPERVISION
株式会社カプコン
小林裕幸 / 平林良章 / 佐々木栄一郎
「バイオハザード6」開発チーム

©CAPCOM CO., LTD. 2012 ALL RIGHTS RESERVED.

Published by UDON Entertainment Corp.
118 Tower Hill Road, C1, PO Box 20008
Richmond Hill, Ontario, L4K 0K0 CANADA

Any similarities to persons living or dead are purely coincidental. No portion of this publication may be used or reproduced by any means (digital or print) without written permission from UDON Entertainment except for review purposes.

This book is a faithful translation of the book originally released in Japan on January 25, 2013.

www.UDONentertainment.com

Printed by Suncolor Printing Co. Ltd.
E-mail: suncolor@netvigator.com

First Printing: September 2014
ISBN-13: 978-1-927925-21-8
ISBN-10: 1-927925-21-5

Printed in Hong Kong

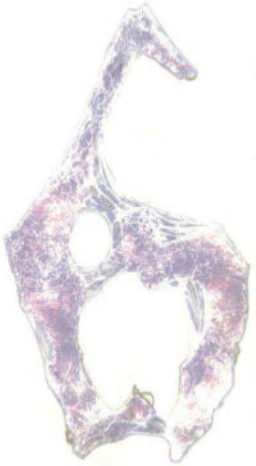
www.residentevillive.ru

VIDEO GAME ART BOOK

RESIDENT EVIL™ 6 ARTWORKS

Blending action and survival horror, RESIDENT EVIL™ 6 is one of the most visually stunning entries yet for the long-running series.

RESIDENT EVIL™ 6 ARTWORKS collects the imagery and artwork behind this dark thriller. Included are character profiles, 3D models, creature designs, rough concepts, creator commentary and more!



An UDON ENTERTAINMENT Production
www.UDONentertainment.com

54499
9 781927 925218
ISBN: 978-1-927925-21-8
$44.99 U.S.

CAPCOM

©CAPCOM CO., LTD. 2012 ALL RIGHTS RESERVED.
Licensed for use by UDON Entertainment Corp.

Printed in Hong Kong.